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THE DIAPASON

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JAMES H. ROGERS DIES IN HIS PASADENA HOME

ATTAINED AGE OF 83 YEARS

Composed 300 Songs, Organ Pieces,
Synagogue Services, Etc.—Served
Euclid Avenue Temple, Cleve-
land, for Half a Century.

James H. Rogers, eminent American organist, composer and musical critic, died at his home in Pasadena, Cal., Nov. 28 at the age of 83 years. Until his retirement eight years ago Mr. Rogers was a leader in the cultural life of Cleveland. For half a century he was organist and director at the Euclid Avenue Temple of that city and for seventeen years he was the musical critic of the *Cleveland Plain Dealer*. In 1931, after completing fifty years' service at the temple, he was made organist emeritus.

Funeral services were held in the First Presbyterian Church of Pasadena. The choir of the Pasadena Congregational Church sang compositions of Mr. Rogers and the quality of its performance was a high tribute to this well-loved musician. Clarence D. Kellogg served as organist.

James Hotchkiss Rogers was born in Fair Haven, Conn., Feb. 7, 1857. He was graduated from Lake Forest Academy, Lake Forest, Ill., in 1874, and studied music in Berlin and Paris from 1875 to 1880, under Charles Marie Widor, August Haupt and others. After several years of activity as an organist and teacher in Burlington, Iowa, he went to Cleveland in 1883 and there spent most of his active life.

Mr. Rogers was one of the most prolific writers of his time and nearly 300 compositions are to his credit. For the organ he wrote approximately forty pieces, including three sonatas and suites. His songs probably earned for him the greatest reputation and both his secular and sacred vocal numbers have been heard from coast to coast. Marcella Sembrich reached the hearts of her audiences with Mr. Rogers' "Love Has Wings." Other favorite songs are "The Star," "At Parting," "The Ninety and Nine," the last written over his pen name "Campion." Mr. Rogers' four complete Jewish services have been used in nearly every American synagogue. There are three cantatas—"The Man of Nazareth," "The New Life" and "The Mystery of Bethlehem." Two Catholic masses, various piano etudes and other pieces also were a part of the creative work of Mr. Rogers. Among his anthems one of the most effective is "Seek Him That Maketh the Seven Stars and Orion." A large number of transcriptions for the organ also were made by him.

In October, 1891, Mr. Rogers married Miss Alice Abigail Hall of Indianapolis, Ind.

Mr. Rogers is survived by his widow, a son, Stewart H., and a daughter, Mrs. Marian Rogers Hickman.

After terminating his busy career in Cleveland and moving to California, Mr. Rogers spent his retirement among friends on the Pacific coast and among the organists he was held in high esteem. Only last month THE DIAPASON recorded the presentation by the Pasadena Chapter of the American Guild of Organists of a program of compositions of Mr. Rogers, given Nov. 11 in the First Congregational Church of Pasadena, at which organists and singers presented works of their colleague and friend.

The Mutual Broadcasting System presented the children's choir of the Evangelical Lutheran School of St. Luke, Chicago, Paul M. Wukasch, director, in a program of Christmas carols Dec. 20 from 5 to 5:30 p. m.

JAMES H. ROGERS, WHO DIED IN CALIFORNIA



SKINNER AND ERNEST DOUGLAS SEVERELY INJURED IN CRASH

Ernest M. Skinner, the organ builder, and Ernest Douglas, prominent American organist, whose home is in Los Angeles, were severely injured in an automobile accident in Connecticut in December. For a time it was not expected that Mr. Douglas would recover, but latest reports indicate that he is making good progress and is believed to be out of danger. Mr. Skinner was less critically injured, but is still confined to his home. He expects to be back at his factory in Methuen, Mass., after the holidays.

Mr. Skinner and Mr. Douglas were returning from Jackson, Miss., where they had gone for the dedication of the large four-manual organ which Mr. Skinner had just finished installing in the First Baptist Church. About twelve miles east of New Haven, Conn., in a driving snowstorm which made the roads very slippery, a bus skidded into Mr. Skinner's car head-on. Mr. Douglas suffered a brain concussion, a broken leg, a broken hip, a broken nose, a broken wrist and internal injuries. Mr. Skinner's injuries consisted of a broken bone in his right foot, badly bruised knees and lacerations on the forehead.

The car was demolished and it seemed almost a miracle that anyone could come out of the wreck alive.

TWO NEW SCHANTZ ORGANS OPENED IN OHIO CHURCHES

Two organs built at the factory of A. J. Schantz, Sons & Co., in Orrville, Ohio, were dedicated in December. Dec. 1 Holy Trinity Lutheran in Canton, Ohio, opened

its new instrument and a recital was played by Philip Hodel. On Dec. 8 the new instrument in the First Church of Millersburg, Ohio, was opened with Merle E. Maupin, M.Mus., of Muskingum College giving a recital at which he played: "Piece Heroique," Franck; Chorale Prelude, "Wachet auf," Bach; Sonata No. 2, in D minor, Rogers; "Mountain Sketches," Clokey; "Carillon," Sowerby; Festival Toccata, Fletcher.

NEVINS TO GIVE BACH MASS IN NEW YORK JAN. 26, FEB. 23

The fourth annual performance of Bach's B minor Mass complete will be given by the choir under the direction of Willard Irving Nevins at the First Presbyterian Church, Fifth avenue and Twelfth street, New York, the first half on Sunday evening, Jan. 26, at 8 and the second half on Sunday evening, Feb. 23. Rose Dirman, Amy Ellerman, William Hain and Elwyn Carter, as soloists, and an augmented choir will participate in this performance.

"Hour of Music" in Long Island City.

At the Cathedral of the Incarnation, Long Island City, N. Y., the monthly "hour of music" under the leadership of Maurice Garabrant was resumed at the 4 o'clock evensong hour Oct. 6 with a program by William Ervin, tenor, and Russell Skitch, baritone, both soloists of the cathedral choir. On Nov. 3 the National Youth Administration Vocal Ensemble of thirty voices presented a group of well-known sacred choruses and anthems. This group is widely known for its Victor records and weekly broadcasts from the New York station WNYC.

CORNELL UNIVERSITY OPENS ITS NEW ORGAN

WORK OF AEOLIAN-SKINNER

Three Programs Mark Completion by
G. Donald Harrison of Outstand-
ing Instrument in Sage Chapel
— Console on Turntable.

Completion of a large new Aeolian-Skinner organ in Sage Chapel at Cornell University, Ithaca, N. Y., was celebrated with three musical events in December. The recitalists were Richard T. Gore, F.A.G.O., organist of the university, who played the initial program Dec. 8, and Luther Noss, formerly holder of the Cornell position and now organist at Yale University, who played Dec. 13. The third program, on Dec. 15, was marked by a performance by Mr. Gore and the String Sinfonietta and the Sage Chapel Choir, at which Handel's Concerto No. 13, in F major, for organ and strings, the "Concerto Grosso" No. 8 in G minor, known as the "Christmas Concerto," and excerpts from Handel's "Messiah" constituted the program. Paul J. Weaver, A.A.G.O., professor of music, is director of the chapel choir and Ronald Ingalls conducts the String Sinfonietta.

Mr. Gore's program was as follows: Prelude and Fugue in E minor (Wedge), Bach; Three French "Noels" ("Puer Nobis Nascitur," Dandrieu; "Une Vierge Pucelle," le Begue, and "Noel sur les Jeux d'Anches," d'Aquin); Cantabile, Franck; "Lo, How a Rose e'er Bloom- ing," Brahms; Allegro from Second Sonata, Hindemith; "Postlude for the Immaculate Conception," Tournemire; Toccata in F major, Bach.

Mr. Noss played these works: Suite in the Second Mode ("Plein Jeu," Duo, "Flutes," "Recit de Nazard" and Clerambault; Two Preludes on the event Chorale "Nun komm, der Heiland," Bach; Sonata No. 3 (based on German folk-tunes of the 17th century, Hindemith; Introduction and Fugue, Op. 60, Reger; Andante from Sonata for Organ, Op. 38, George Frederick McKay; Three Preludes on Christmas Melodies ("Il est née le Divin Enfant," Büsser; "Joseph Dearest, Joseph Mine," Whitehead, and "Vom Himmel hoch," Edmundson).

The new organ will rank as one of the largest and most important of the instruments possessed by leading universities of America. Cornell has had a succession of distinguished organists and its two organs—the four-manual Skinner installed in 1908 in Sage Chapel and the later one, built by the J. W. Steere & Son Company in Bailey Hall—have been heard by generations of students. The new instrument, the work of G. Donald Harrison, head of the Aeolian-Skinner Company, takes the place of the older organ, which had proved inadequate and developed inevitable mechanical difficulties after constant use for thirty years. The pipes of only seven ranks of the old instrument were retained, and all of these were revoiced in the factory to suit conditions of low wind pressures. The old solo division was abandoned and a positif takes its place.

The old instrument was dismantled in June, 1940, and installation of the new one began Sept. 30 and was completed Dec. 7. Leonard Johnson was in charge of the structural work and Herbert Pratt in charge of voicing and tuning. They were assisted by Melvin Larson. Mr. Harrison personally supervised the final voicing and tuning.

The organ is rich in mixture stops, only the choir division being kept free of such stops for solo use. The pedal division includes full ranks of 32 ft. to 2 ft., which makes it capable of treatment for solo passages. This is particularly valuable in music which contains independent voice work in the pedals, which in

most instruments is confused with the lower voices on the manuals.

A feature of the physical arrangements is the disposition of the elaborate new console. This has been mounted on a turntable placed in a pit at the front of the choir loft and arranged in such a manner that the organ can face either the choir or the congregation. Under normal conditions the organist does not direct the choir and therefore faces the director and the congregation, with his back to the choir. On occasions when the organist acts as director the console is turned on its pivot and the organist has complete vision of every individual seated in the choir loft. The plan for this pivoted console, which was devised by Mr. Weaver, is believed to be unique, there being no other installation like it, so far as has been discovered. The new console is modern in every detail and contains nearly eighty pistons, couplers, toe studs, etc.

Stop specifications of the new organ are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Hohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Full Mixture, 5 rks., 244 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Cor de Nuit, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Viole, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Zauberflöte, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Cromorne, 8 ft., 73 pipes.
Tremolo.

POSITIV ORGAN.

Nason Flute, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazat, 2½ ft., 61 pipes.
Italian Principal, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Oktav, 1 ft., 61 pipes.
Zimbel, 3 rks., 183 pipes.

PEDAL ORGAN.

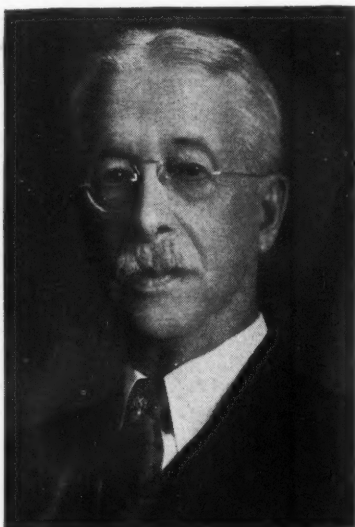
Contra Bourdon, 32 ft., 7 pipes.
Principal, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (from Swell), 16 ft.
Principal, 8 ft., 32 pipes.
Gedackt Pommer, 8 ft., 32 pipes.
Violone, 8 ft., 12 pipes.
Quint, 5½ ft., 32 pipes.
Principal, 4 ft., 32 pipes.
Koppelflöte, 4 ft., 32 pipes.
Bockflöte, 2 ft., 32 pipes.
Fourniture, 4 rks., 128 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

The total number of pipes is 4,013.

The trustees of the university also provided \$30,000 for the remodeling of the building itself. The organ has been installed in a new extension at the rear of the nave of the chapel. A new choir loft has been built in this position, with ample accommodations for the Sage Chapel choir of 120 singers. New robing rooms were built in the basement under this choir loft. It is the opinion of Mr. Harrison and the acoustical engineers that the building now has ideal conditions for organ and choral music and that the new instrument has the best possible chance to be heard in all of its details. Special care was taken in the construction of the chambers and in the erection of the organ case to provide complete freedom for the tone.

Richard T. Gore, the university organist, holds two official titles at Cornell—university organist and assistant professor of music in the department of music, College of Arts and Sciences. Mr. Gore received his training at New York University and the Juilliard School of Music. He also studied under Professor G. Wallace Woodworth of Harvard. Mr. Gore received his B.A. degree at New York University and in 1938 an M.A.

GEORGE ALEXANDER A. WEST



degree in musicology at Columbia University. He was an instructor for several years at New York University and was appointed assistant professor of music at Mount Holyoke College in 1938, the position which he resigned when he came to Cornell.

Luther Noss has been university organist at Yale since the fall of 1939. From 1935 to 1939 he was university organist at Cornell and assistant professor of music. Mr. Noss received his early training at St. Olaf's College in Minnesota; thence he went to Northwestern University, working under Dean Lutkin, and thence to Yale, where he earned two degrees. In the spring of 1937 he won the Ditson traveling fellowship at Yale and the following spring this was extended for a second year. He spent these two years in organ study in Paris and in the study of composition under Alban Berg in Vienna. On returning to this country in 1934 he became assistant at Phillips Andover Academy, leaving that position the following fall to begin his work at Cornell.

Paul J. Weaver after ten years spent at the University of North Carolina went to Cornell in the fall of 1929 as professor of music and chairman of the department. Since that time the departmental faculty has grown from two to a staff of eleven teachers. Mr. Weaver is a graduate of the University of Wisconsin. Starting with his junior year in high school and continuing until he moved to St. Louis in 1915, he was organist at Christ Presbyterian Church in Madison, Wis. He was also active as an accompanist and as both a conductor and a singing member of various choral organizations. From 1915 to 1919 he lived in St. Louis, where he was first assistant supervisor of music in the public schools. During this period he was organist for the Ethical Culture Society and at the West End Presbyterian Church. He played frequent recitals throughout this four-year period at these two churches and on other instruments in St. Louis. Soon after going to the University of North Carolina in 1919 Mr. Weaver organized the North Carolina Chapter of the American Guild of Organists, acting as its first dean. He was also active in the organization of the Ithaca Chapter of the Guild in the fall of 1939. During recent years his teaching and administrative duties have limited his activities as an organist. Mr. Weaver's Sage Chapel choir of 120 voices always has a long waiting list of students desiring to join the group. Last season it sang sixty anthems, many of them written for eight parts without accompaniment; it also gave two special full-length programs.

Death of Dr. Frederick J. Karn.

Dr. Frederick James Karn, conductor, organist, author of textbooks and principal of the London College of Music, died Dec. 4 in Cranleigh, Surrey, England. He was 78 years old. Dr. Karn was born in Leatherhead, Surrey, and studied music at Wellington College and Cambridge; from the latter he received his degree of bachelor of music in 1885. The University of Toronto conferred on him the degree of doctor of music in 1889. He specialized in the teaching of harmony and counterpoint.

FETE GEORGE A. A. WEST ON SEMI-CENTENNIAL

CHURCH PAYS HIM TRIBUTE

Fifty Years of Service as Organist of St. Luke's, Germantown, Philadelphia, Is Marked by Festival Evensong and Reception.

Fifty years of uninterrupted service by George Alexander A. West, F.A.G.O., F.R.C.O., as organist and choirmaster of St. Luke's Church in Germantown, Philadelphia, were commemorated Dec. 10 with a festival evensong service, followed by a reception. A feature of the reception was the presentation by means of phonograph records of music used in the service. The numbers were the prelude, a Chorale by Jongen, and the postlude, a Toccata by Borowski; Mr. West's own anthem, "Let This Mind Be in You," from "Via Crucis," and a Sanctus and Benedictus by Eyre. A beautiful tribute was paid to Mr. West by the rector. At the reception fifty American beauty roses were presented to Mr. West and many members of the parish and his friends in the organ fraternity were present to honor him.

The Pennsylvania Chapter, A.G.O., is giving a testimonial dinner in honor of Mr. West Dec. 30 in Holy Trinity parish-house, Philadelphia.

George Alexander A. West was born in St. Just, Cornwall, England. As a boy he studied with William Darby, Mus. B., Cantab., and John Alexander Matthews of Cheltenham. In 1889 he was awarded the degree of fellow of the Royal College of Organists, the youngest ever to have received that honor.

As organist of the Cheltenham parish church, near his native St. Just, for two years young West had attracted the attention of some of England's great organists. His appointment to St. Luke's, Germantown, when he was a boy of 16, came at the recommendation of Sir John Stainer of St. Paul's Cathedral, London, Sir Frederic Bridge of Westminster Abbey and Sir Herbert Oakeley of Edinburgh University, composer to Queen Victoria. At the same time he received an offer to go to Calcutta, the latter being declined in favor of the Philadelphia post, the duties of which he assumed Dec. 25, 1890. During fifty years Mr. West has missed only one service, with the exception of stated vacation periods. More than 2,500 choir boys have come under his tutorage.

Mr. West has to his credit a number of compositions, among which are the anthems "In the Beginning Was the Word," "I Am the Bread of Life," "O God, the Heathen Are Come into Thine Inheritance," "The Morning Stars Sang Together" and a Lenten cantata, "Via Crucis." Many of Philadelphia's most distinguished organists have been pupils of Mr. West.

In 1897 Mr. West became a fellow of the American Guild of Organists. He served as dean of the Pennsylvania Chapter for fourteen years and has been since that time a member of the executive committee.

LARGE ORGAN IS DEDICATED IN JACKSON, MISS., CHURCH

One of the largest church organs in the South was opened Nov. 26 when Thomas H. Webber, A.A.G.O., of Memphis, Tenn., gave a recital on the four-manual instrument built by Ernest M. Skinner & Son for the First Baptist Church of Jackson, Miss. The specification of this organ, which has seventy-two sets of pipes and a total of 4,080 pipes, were published in the issue of THE DIAPASON of Feb. 1, 1940. Placed in a beautiful edifice across the street from the state capitol building, the organ has an ideal setting. The governor of Mississippi and his wife were among the 2,000 who heard the recital. Mr. Webber was happy to learn after the recital that he was engaged to play another there Sunday night, Dec. 29.

Mr. Webber's program consisted of the following selections: Concert Prelude and Fugue, Faulkes; Chorale Prelude, "How Brightly Shines the Morning Star," Karg-Elert; Gigue-Rondo, J. C. F. Bach; "The Bells of St. Anne de Beaupre," Russell; Symphony, Guy Weitz; Largo, Handel; "The Cuckoo,"

IN THIS MONTH'S ISSUE

History as made in the organ world in the year 1940 is presented in review in a synopsis of the principal events recorded in the twelve issues of THE DIAPASON.

New compositions for the choir and the organ published in the past year are subject of review by Dr. Harold W. Thompson.

Report of Census Bureau shows that organs worth nearly \$2,000,000 were built in 1939.

Leading organ builders report on conditions in the industry and make prognostications for 1941.

James H. Rogers, organist, composer and critic, died Nov. 28 at his home in Pasadena, Cal., where he had lived since his retirement after distinguished career in Cleveland.

Raymond Nold, prominent church musician and director at the Church of St. Mary the Virgin in New York City, died after long illness.

Brick Presbyterian Church in New York City opened its new organ, built by Ernest M. Skinner, with Dr. Clarence Dickinson at the console; Cornell University opened its new Aeolian-Skinner; the large four-manual built by Ernest M. Skinner was dedicated in the First Baptist Church at Jackson, Miss.; Agnes Scott College opened its new Austin four-manual and Juniata College its Möller three-manual.

Ernest Douglas, prominent Los Angeles organist, and Ernest M. Skinner, the organ builder, were severely injured in an automobile crash near New Haven, Conn.

George Alexander A. West's completion of fifty years at St. Luke's Episcopal Church in Philadelphia was the occasion for a celebration.

THE DIAPASON

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d'Aquin; Berceuse, Bonnet; "Landscape in the Mist," Karg-Elert; Toccata on "From Heaven High," Edmundson; "O Zion," Horace Alden Miller; "The Squirrel," Weaver; "Ave Maria," Schubert; Allegro, Sixth Symphony, Widor.

"Messiah" Performance in Richmond.

The outstanding musical event of the Christmas season at Richmond, Va., was a presentation of Handel's "Messiah" in Grace-Covenant Presbyterian Church Sunday evening, Dec. 15. A choir of 100 voices, including members of the Grace-Covenant, Union Theological Seminary and Assembly Training School choirs, and five prominent Richmond soloists took part. The chorus was under the direction of James R. Sydnor, M. Mus., a graduate of the Westminster Choir College and professor of sacred music at Union Seminary and the Assembly Training School. William H. Schutt, A.A.G.O., a graduate of the School of Sacred Music in New York City and minister of music of Grace-Covenant Church, played the organ accompaniment. The Grace-Covenant organ is a four-manual and echo Skinner of fifty stops.

Directed by Robert Elmore.

Holy Trinity choir, Philadelphia, will present two special services during January under the direction of Robert Elmore. On the 12th "The Sages of Sheba," Bach, will be sung and on the 26th "Rejoice, Beloved Christians," Buxtehude.

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TOTAL OF 636 ORGANS
IS PRODUCTION IN 1939

VALUE PUT AT TWO MILLION

Census Bureau Gives Statistics—Table
Prepared from Files of The
Diapason Shows Course of
Industry Since 1923.

A total of 636 pipe organs, valued at nearly \$2,000,000, were built in the United States in 1939. This was announced Dec. 14 in a preliminary report of the Bureau of the Census, covering the biennial census of manufactures. The exact value of the organs manufactured in the twelve months is placed at \$1,988,038, but this includes reed organs, of which 2,129 were built. The two are combined in arriving at the total because of the relatively small value of the reed organs, the Census Bureau explains.

In a summary for the organ industry the report shows thirty-four establishments engaged in building organs, which is the same number as in 1937, the year of the preceding census. In this summary the value of the products of these establishments in 1939 is given as \$3,420,893, compared with \$4,636,921 in 1937, a decrease of 26.2 per cent. But the 1937 report includes electronic organs, while that for 1939 deals only with pipe organs. The report accounts for the appreciable difference between the announced total value of organs built and the value of the products of the thirty-four organ factories by stating that the smaller figure does not include the value of commodities other than organs made as secondary products by the organ factories.

The following table contains the census report as given out at Washington:

ever, showed a gain of 25.7 per cent over 1925. For that year the census report showed the number of organs built to be 1,955 and their value was \$12,808,220. In 1923 1,712 organs were constructed and their aggregate value was \$9,653,690.

The following table for the years since 1923, taken from the census figures as published in THE DIAPASON at the time they were made public, gives the picture at a glance:

Year	Number of Organs Built	Total Value
1923	1,712	\$ 9,653,690
1925	1,955	12,808,220
1927	2,471	15,438,623
1929	1,799	11,153,383
1931	917	5,283,331
1935	479	1,438,453
1937	*6,840	*4,636,921
1939	636	†1,988,038

*Includes electronic organs, etc.

†Includes reed organs.

Statistics for the piano industry reveal that the total value of the production in 1939 was \$20,493,110, a reduction of 5.6 per cent compared with 1937. The number of pianos manufactured was 111,245, compared with 103,110 in 1937.

AMERICAN ACADEMY IN ROME
OFFERS A PRIZE OF \$1,000

The European situation prevents the American Academy in Rome from sending its fellows to Rome and therefore no fellowships are to be awarded next spring, it is announced. Wishing, however, to continue to aid and stimulate American music, the academy will hold in 1941 a special competition for a cash prize of \$1,000 in musical composition. The regular procedure previously used for the annual fellowship competition will be followed as far as practical. Candidates

	1939	*1937	Loss
Number of establishments.....	34	34	...
Salaried personnel	139	195	-28.7
Salaries	\$301,467	\$510,789	-41.0
Wage earners (average for the year).....	989	1,086	-8.9
Wages	\$1,054,067	\$1,235,128	-14.7
Cost of materials, supplies, fuel, purchased electric energy, and contract work.....	\$1,296,695	\$1,474,413	-12.1
Value of products.....	\$3,420,893	\$4,636,921	-26.2
Value added by manufacture.....	\$2,124,198	\$3,162,508	-32.8

*Includes electronic organs.

By way of explanation it is stated that no data for employees of central administrative offices are included. Profits or losses cannot be calculated from the census figures because no data are collected for certain expense items, such as interest, rent, depreciation, taxes, insurance and advertising. The item for wage earners is an average of the numbers reported for the several months of the year and includes both full-time and part-time workers. The quotient obtained by dividing the amount of wages by the average number of wage-earners should not, therefore, be accepted as representing the average wage received by full-time wage earners. The item of "value added by manufacture" represents value of products less cost of materials, supplies, fuel, purchased electric energy and contract work.

Government figures on electronic instruments do not afford an estimate of the value or number of electronic organs made in 1939, as the census includes in its total of \$2,095,737 for that group all electrical musical instruments and those with electric tone amplification, such as electric pianos, guitars, etc. This is done, it is set forth, "to avoid disclosing the production of individual establishments."

Going back into the records some interesting facts are discovered. In 1937 the aggregate value of all organs constructed attained \$4,636,921. According to the figures issued at Washington, 6,840 organs were built. The figures lost value for purposes of comparison, however, because the data for pipe, reed and electronic organs were combined. In 1935 the twenty-eight organ factories built 479 pipe organs, valued at \$1,438,453. This compared with 917 organs, valued at \$5,283,331, in 1931 and 1,799 instruments, with a total value of \$11,153,383, on record for the year 1929.

In 1927, the peak year in the history of organ manufacture, the census figures, published in 1928 in THE DIAPASON, revealed production of 2,471 instruments, valued at \$15,438,623. Compared with the record of 1927 the year 1929 showed a loss of 27.4 per cent in value. The depression had already had its effect in the latter year. The figures for 1927, how-

must file application with the executive secretary of the academy not later than March 1, with two compositions, one for orchestra alone or in combination with a solo instrument and one for string quartet or for an ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs or short pianoforte pieces. The competition is open to unmarried men not over 30 years of age who are citizens of the United States. For information and application blank candidates may write to the executive secretary, American Academy in Rome, 101 Park avenue, New York.

ASKS AUDIENCES TO TELL
SELECTIONS THEY PREFER

Harold L. Turner of Bloomington, Ill., is gathering interesting statistics on the taste of music-lovers who attend organ recitals. On his programs he places a questionnaire reading as follows:

What number on this program did you enjoy most?

Why?

What type of music do you enjoy most? Please detach this slip from the program, fill out, and leave at the rear of the church as you leave. This organist is attempting to get an idea what you like to hear, so that he might build better programs which will please everyone.

In a recital Sunday evening, Nov. 24, at the Presbyterian Church of Mattoon, Ill., Mr. Turner played these compositions: Toccata and Fugue in D minor, Bach; "A Babe Is Born in Bethlehem," Bach; "To Thee, Lord Jesus, Thanks We Give," Bach; Hymn-tune, Harold L. Turner; Rhapsody on Old Carol Melodies, Lester; Pastoral Symphony, Handel; "He Shall Feed His Flock," Handel; "Suite Gothique" (Chorale and "Priere a Notre Dame"), Boellmann; American Rhapsody, Yon.



POINT OF VIEW

To be, or not to be—Hamlet was no more puzzled than many organists are today over the "Old" or "New" tone. They are accustomed to the old smoothness—yet the new has such intriguing life and color. But how to use it in this piece or that!

The true solution is that music from each period requires a different tonal approach. Tone that would fit music written in 1900 is not necessarily suited for that written in 1800.

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WORK OF ERNEST M. SKINNER

Instrument Originally in Old Edifice
on Fifth Avenue, New York, Has
Been Enlarged and Redesigned
Under Ideal Conditions.

BY REGINALD L. M'ALL

The dedicatory recital on the organ in the new Brick Church at Park avenue and Ninety-first street, New York, was given Dec. 10 by Dr. Clarence Dickinson, only a few days after the celebration of his completion of thirty years' service as organist of that church. *DIAPASON* readers will recall that the specifications of the new organ were published in the issue of last June.

It was an evening long to be remembered. The program itself was admirably designed to reveal the resources of this notable instrument, for which Dr. Dickinson and its builder, Ernest M. Skinner, have been jointly responsible. Mr. Skinner designed the old organ as placed in the former building on Fifth avenue in 1919; he has supervised its enlargement and installation under ideal conditions in the present church.

More important still was the fresh revelation of Dr. Dickinson's mature artistry and musicianship. He played an exacting and varied program, which opened with the D major Prelude and Fugue of Bach. Equal care was lavished on the music of every period and style of composition, from the descriptive "In the Church," by Novak and the subdued and mysterious Bach chorale prelude on "Erbarne Dich" to Hindemith's appealing Andante and the gripping Finale from the Thiele Theme and Variations; in all these the whole treatment—registration, volume and mood—was convincing and poignant with feeling. The older music could be gay and quaint, as, for example, the "Kommst Du, Herr Jesu," of Bach, and Cosyn's delicate "Gold Finch." Equally enjoyable was Dr. Dickinson's own tone poem, the "Storm King Symphony," written for the earlier dedicatory recital in 1919, of which he played three movements. Particularly charming was the Canon, in which French horn and flügel horn with strings were set against each other, while the hobgoblins of the Scherzo were companionable enough until one finally appeared with the voice of a forest monster! Here is sterling recital material—for a large and expressive organ. From Max Reger's epic Second Sonata Dr. Dickinson played the "Invocation" and the Introduction and Fugue. No greater contrast could be found in music than the endings of these two movements. In the first we heard an ethereal chorale, in the second the final massive fugal entry and answer were simply overwhelming. To this listener it was the climax of the whole program.

The choir of the Brick Church, augmented antiphonally by the chapel choir of Union Theological Seminary, gave a finished and thrilling rendition of two anthems by Dr. Dickinson, his well-known "The Shepherds' Story, a cappella," and the impressive "Great and Glorious."

In commenting on the organ Dr. Dickinson referred to the placing of the instrument in two ample chambers facing

CLARENCE DICKINSON AT ORGAN IN BRICK CHURCH IN NEW YORK



each other in the chancel, the enclosed sections being controlled by four pedals. An unusual feature is the addition of master shades covering the front of each chamber. Thus the volume of the entire instrument can be modified, enabling all expression to be in two stages. The floating orchestral strings (five ranks) are enclosed separately. They can, of course, be drawn on any manual, their expression automatically being controlled by the swell pedal of that manual. While a description of the resources of the organ is not possible here, the beauty of the soft "wood wind" reeds must be mentioned. The full organ is brilliant and clear, each tonal family and section blending as it did in the finest organs of fifty years ago.

Concerts Directed by Garabrant.

The Long Island Choral Society, conducted by Maurice Garabrant, opened its 1940-41 season Dec. 6 with a benefit concert for British war relief. The new Metropolitan soprano, Miss Eleanor Steber, was guest artist. Debussy's "The Blessed Damosel" and the new popular "Ballad for Americans" by Latouche-Robinson were featured. Handel's "Messiah," Horatio Parker's "Hora Novissima," and a May festival of choruses will complete the calendar for 1941.

GRAND RAPIDS HAS SECOND BACH FESTIVAL IN JANUARY

Grand Rapids, Mich., will have its second Bach festival in January and elaborate preparations have been made for the event under the direction of C. Harold Einecke, minister of music of the Park Congregational Church, and Frank Schulte, manager of the festival. Admission to all events will be free. The festival will cover two days—Jan. 19, with performances on Sunday afternoon and evening, and Monday evening, Jan. 20, when the B minor Mass is to be sung.

On the Sunday program the full choral union of five choirs and over 300 voices will sing a Bach service of music for the morning worship in the Park Church. In the afternoon the Federal Symphony Orchestra will play two works by the sons of J. S. Bach. Assisting the orchestra will be Arthur Poister of Oberlin Conservatory, who will play a group of Bach organ works. The program will close with a stirring organ and orchestral arrangement of an Allegro from the Bach cantata "Wir danken Dir." On the evening program, designated as "cantata night," two outstanding works will be presented. This year for the first time an eminent soloist from New York will

be brought to this festival. The English tenor Peter Pears will sing a solo cantata for tenor voice, accompanied by a special ensemble from the Federal Symphony with Laurence Powell, the English conductor, directing the afternoon and this part of the evening program. Mr. Pears will also sing three spiritual songs, with Mr. Einecke at the organ. The evening program will close with the first presentation of the five-part motet "Jesu, Priceless Treasure," sung by the chancel choir.

On Monday evening the full chancel choir, accompanied by the Federal Symphony Orchestra, with Mrs. Peter Kleyenbergh at the piano, and conducted by Dr. Einecke, will sing the Bach Mass in B minor.

Last year over 3,000 attended the first Bach festival and a larger interest and crowd are expected this year. Dr. Einecke on this occasion will celebrate his eleventh anniversary as minister of music at Park Church. He is dean of the Western Michigan Chapter, A.G.O., and announces that the chapter will help bring Mr. Poister to this festival, and after the afternoon program the Guild will hold a reception for Mr. Poister in the church house, with former Oberlin students assisting at tea and organ pupils of Dr. Einecke serving.

"A feature of the festival is the fact that we have not imported one outside soloist for the difficult solos and duets in the Bach Mass in B minor," writes Dr. Einecke. "They have learned this music by the sweat of their brows and the chancel choir, besides their regular two rehearsals a week, have met in homes on other nights of the week to practice in sectional rehearsals."

A brochure of exceptional typographical beauty has been issued by the Bach Festival Foundation of Grand Rapids to announce the approaching festival.

ASPER OPENS REUTER ORGAN IN UTAH; TOUR BEING BOOKED

Frank W. Asper, Mus.D., of the Salt Lake City Tabernacle gave a dedicatory recital on the organ built by the Reuter Company of Lawrence, Kan., for the Second Ward Latter-Day Saints Chapel at Spanish Fork, Utah, Dec. 12. Dr. Asper played these compositions: Introduction and Trumpet Tune, Greene; Chorale Prelude, "O Thou of God the Father," and Prelude and Fugue in A minor, Bach; Intermezzo, Callaerts; Aria from Tenth Concerto, Handel; "Piece Heroique," Franck; Swing Low, Sweet Chariot, Negro Spiritual; Fantasy on Christmas Hymns, Asper; Toccata from Fifth Symphony, Widor. The recital was heard by a congregation which packed the chapel and the program was broadcast by the Provo radio station.

Dr. Asper is planning a recital tour for the winter which is expected to take him as far as Miami, Fla. Thus far thirty dates are being booked.

Ernest White Succeeds Nold.

Announcement is made by the trustees of the Church of St. Mary the Virgin, New York City, of the appointment of Ernest White as musical director, to succeed the late Raymond Nold. Mr. White, known throughout the United States and Canada as an organist of the first rank, has been organist of St. Mary's for several years and during Mr. Nold's last illness took charge of all of the music.

Church Music Conference

Monday, January 13, 1941
9 A. M. to 10 P. M.

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AGNES SCOTT COLLEGE OPENS ITS NEW ORGAN

WORK OF AUSTIN FACTORY

Virgil Fox in Recital on Four-Manual in Presser Building—C. W. Dieckmann in Charge of the Work at Southern Institution.

The new four-manual Austin organ for Agnes Scott College at Decatur, Ga., has been completed and was opened by Virgil Fox with a recital Dec. 10. The specifications of this organ appeared in the July issue of THE DIAPASON. The sale and installation of the organ were handled by Roy E. Staples, Southern representative for Austin Organs, Inc. Mr. Fox's program for the occasion was as follows: Sarabande, Baustetter; "Rigaudon," Campra; Arioso, "Fugue a la Gigue," "Come, Sweet Death," and Toccata and Fugue in D minor, Bach; "Fileuse," Dupré; Andante Sostenuto, Widor; "Pomp and Circumstance," Elgar; Chorale Prelude on "Wer nur den lieben Gott lässt walten," C. W. Dieckmann (dedicated to Virgil Fox); Introduction, Passacaglia and Fugue, Healey Willan.

Agnes Scott College dedicated its \$285,000 music building Nov. 30. Dr. James Francis Cooke, president of the Presser Foundation, and Dr. John L. Haney, secretary, made the addresses on the dedicatory program, which also featured musical entertainment by the Atlanta Philharmonic Orchestra and a chorus from the college glee club.

Fifteen sound-proof and air-conditioned practice rooms, twelve studios and offices, twenty-five or more pianos, complete stage equipment, including a \$5,000 switchboard for lighting, two auditoriums and three organs make the new building adequate for the musical needs of Agnes Scott and neighboring institutions, some of whose students are taking courses in Presser Hall this year. The feature is Gaines Memorial Chapel, named in honor of the first president of the college. Gaines Chapel, seating 900, is equipped with the four-manual Austin organ. For smaller gatherings Joseph Maclean Auditorium, seating 300, is provided. It is named for the long-time head of Agnes Scott's music department.

Music emphasis at Agnes Scott has brought innovations to the campus this fall. In cooperation with the University of Georgia, the college is presenting a series of Friday evening music appreciation hours, open to the public without charge. Under the direction of the music departments of the two institutions, headed by Hugh Hodgson of the university and C. W. Dieckmann, F.A.G.O., of Agnes Scott, these programs have packed the new chapel regularly with Atlanta music-lovers and college students. The director of the music emphasis program is Mr. Dieckmann, music department head since 1919. He went to Agnes Scott College as a teacher in 1905 after graduation from the Metropolitan College of Music in Cincinnati, where he was a student under Sydney C. Durst. In 1916 he took an organ course under Dr. T. Tertius Noble and three years later succeeded Joseph Maclean as professor of music at Agnes Scott. He has served as organist in Atlanta churches for over twenty years—ten years at the First Baptist Church, eight at the Ponce de Leon Baptist and two at the Second Baptist. He now occupies the position at the Lutheran Church of the Redeemer. Among his published compositions are:

SOPHIE M. P. RICHTER



TEN YEARS OF CAPABLE and devoted service as organist of the Humboldt Park Evangelical Church, Chicago, by Miss Sophie M. P. Richter were recognized by the parish recently and she was presented with a streamlined pen and pencil set.

Miss Richter is a graduate of the Chicago Musical College. She studied piano with Frederick Morley and Edwin Schneider, accompanist of John McCormack; theory with Dr. Louis Falk, Adolph Brune and Alexander Von Fielitz and composition with Dr. Felix Borowski. Although she has been an active church organist nearly all of her life, Miss Richter also had theater experience. She is especially devoted to junior choir work and her junior choirs at the Humboldt Park Church have frequently given musical programs, operettas and cantatas under her leadership and the work done won enthusiastic praise from those who heard them.

Miss Richter is a member of the Illinois Chapter, A.G.O., and has been active in the Chicago Club of Woman Organists, serving for several years as historian and for two years as treasurer.

Caprice, "Christmas Eve," Processional, "Song of Sunshine," "Benedictus Es, Domine," in A (H. W. Gray), "A Song of Happiness," "Jesus, the Very Thought of Thee" (Ditson), "Nearer the Cross" (Presser), "The Prayer Perfect" (White-Smith) and "Forever and a Day" (Willis).

Mr. Dieckmann's colleagues in the music department are Lewis Johnson, instructor of voice and director of the glee club; Miss Eda Bartholomew, instructor in piano and member of the American Guild of Organists; George Lindner, instructor in violin and conductor of the Atlanta Philharmonic Orchestra, and Miss Evelyn Wall, accompanist.

Today, with a plant including forty-five acres and forty-two buildings, Agnes Scott grants the bachelor of arts degree to about 100 graduates every June.

Death of Stella B. Gorman.

Stella Blanche Gorman, Davenport, Iowa, organist, died Nov. 14 after a long illness. Miss Gorman had served as organist at St. Anthony's and St. Paul the Apostle Churches in Davenport and at Our Lady of Lourdes Church in Bettendorf.

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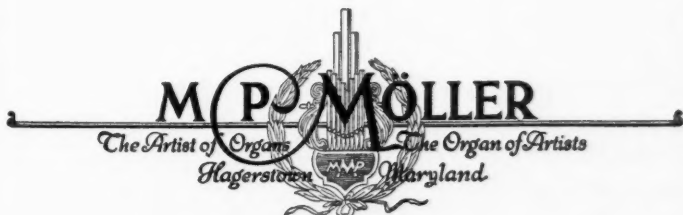
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Events of the Year 1940 in the Organ World in Review

A review of the principal events of 1940 in the organ world is presented in the following summary of the news as published in the monthly issues of THE DIAPASON:

January—

—Mark Andrews, eminent organist and composer, died Dec. 10 at his home in Montclair, N. J. He was born in England in 1875.

—Leading organ builders reported the year 1939 to have been the best since the depression set in a decade earlier.

—Hamlin Hunt was honored by the Minnesota Chapter, A.G.O., of which he is a charter member, on the occasion of his retirement after serving Plymouth Church in Minneapolis forty years.

February—

—Northwestern University placed with Casavant Freres the contract to build a large four-manual organ for the new Scott Hall on the Evanston campus.

—The First Baptist Church of Jackson, Miss., awarded to the Ernest M. Skinner & Son Company the contract for a large four-manual.

—Miss Elizabeth Van Fleet Vosseller, a pioneer in the training of children's choirs, died Dec. 31 at her home in Flemington, N. J., where her work made her beloved by the entire community.

—Henry Hall Duncklee, for more than sixty years an active organist and who served the West End Collegiate Reformed Church of New York City for thirty-seven years, died at his home in East Orange, N. J., Dec. 28.

—Virgil Fox played the dedicatory recital on a large three-manual Möller organ in the Overbrook Presbyterian Church of Philadelphia Jan. 17.

—The entire town of Caro, Mich., on Dec. 29 celebrated the twenty-fifth anniversary of Frank B. Campbell as organist of the First Presbyterian Church with a reception. Mr. Campbell is cashier of the State Savings Bank as well as a church organist.

—The winter Friday noon series of recitals in Kimball Hall, Chicago, was opened with a performance by Mario Salvador Jan. 19.

—The Wicks Organ Company completed installation of a large three-manual in St. Andrew's Lutheran Church, Chicago.

—Charles Whitney Coombs, Mus.D., noted American organist and composer, died Jan. 24 at Montclair, N. J.

—Abram Ray Tyler, a founder of the American Guild of Organists, died in Detroit, Mich., Jan. 3 at the age of 71 years. He had been organist of Temple Beth-El for twenty-eight years.

—Problems that perplex the church musician were the topic at the eighth annual conference on church music, held at Northwestern University in Evanston Jan. 8.

—The American Guild of Organists opened 1940 with a New Year's party Jan. 2 at Schrafft's restaurant on Fifth avenue.

—Word reached America of the death of Charles Tournemire, famous French organist and composer. He was born in 1870 and was organist of the Church of St. Clotilde in Paris, of which Cesar Franck was organist.

March—

—The new four-manual Aeolian-Skinner organ in the Broadway Tabernacle Church, New York City, was opened Feb. 21 with a dedicatory recital by John Groth, organist and director of music of the church.

—Despite handicaps imposed by the war, the great organ in Derby Cathedral in England was completed by John Compton and its specification was presented.

—It was announced that Joseph Bonnet would come to America for a transcontinental recital tour, to begin Sept. 25.

—Frank H. Colby, prominent Los Angeles organist and editor and publisher of the *Pacific Coast Musician*, died Feb. 15 at his home. He was organist of St. Vibiana Cathedral for twenty-five years. Mr. Colby was born in Milwaukee in 1867.

—Dr. Albert Ham, founder and honorary president of the Canadian College of Organists, died in Brighton, England, Feb. 4 at the age of 83 years.

—Marshall Bidwell was back at his

post as organist of Carnegie Music Hall in Pittsburgh after an absence since Nov. 16, when he fell and broke his wrist as he was taking a shower in his apartment.

—Dr. William Churchill Hammond completed fifty-five years as organist at the Second Congregational Church of Holyoke, Mass., and was still "going good."

April—

—A four-manual organ built by the Ernest M. Skinner & Son Company was dedicated in St. John's Lutheran Church at Allentown, Pa., with a recital by Dr. Homer Nearing.

—It was announced that the fine old Johnson organ in the First Presbyterian Church of Evanston, Ill., would be rebuilt and modernized, as a gift to the church from Dr. and Mrs. William H. Barnes.

—Felix Lamond, distinguished organist, and director of the department of musical composition of the American Academy in

Rome since its foundation in 1921, died in New York March 16. He was of English birth and 77 years old.

—Dr. Harold W. Thompson, a member of the staff of THE DIAPASON for upwards of a score of years, and a member of the faculty of the State College for Teachers at Albany, N. Y., since 1915, was appointed professor of English at Cornell University.

May—

—G. Donald Harrison was elected president and treasurer of the Aeolian-Skinner Organ Company at a meeting in the Boston factory April 2, succeeding George L. Catlin. William E. Zeuch was elected vice-president.

—Announcement was made of the appointment of Dr. Alexander McCurdy as head of the organ department at the Westminster Choir College, Princeton, N. J. Dr. McCurdy was to continue his work at the Second Presbyterian Church in Philadelphia and on the faculty of Curtis Institute.

—Miss Frances Anne Cook, organist of the North Shore Baptist Church, Chicago, for nineteen years, collapsed at the

console in the midst of a largely-attended musical service Sunday evening, April, 14, and died without regaining consciousness.

—Dr. T. F. H. Candlyn, the distinguished organist and composer, was the recipient of honors on the occasion of his twenty-fifth anniversary at St. Paul's Episcopal Church, Albany, N. Y., April 14.

—While the Central Methodist Church in St. Paul, Minn., was burning and the congregation fled, Mrs. G. S. Stephens, the organist, remained calmly at her post and kept on playing, thus preventing a panic. The flames broke out in the midst of the Good Friday service. Mrs. Stephens had been organist of this church for nearly a quarter of a century.

—Mrs. Kathryn Hill Rawls, wife of Lieutenant Colonel W. Rawls and an organist known in many cities of the United States and in the Pacific possessions, played for the weddings of fourteen couples on the Saturday before Easter in the chapel of Randolph Field in Texas, thus probably setting a record.

—St. Giles' Cathedral in Edinburgh opened its rebuilt and modernized four-manual organ March 15. The work was done by Henry Willis & Sons.

—Mme. Marcel Dupré wrote a dramatic account of her trip on the American Clipper from New York to Europe with her husband, who had completed a world recital tour.

—W. Henry Baker, a Baltimore organist who before coming to the United States achieved fame in England, South Africa and Scotland, died March 31. For ten years he had been at Grace Lutheran Church.

—Organists of Kansas held a one-day convention at Lawrence April 1.

—William H. Jones, for a number of years dean of the Virginia Chapter, A.G.O., died Feb. 23 at Raleigh, N. C. He had been head of the music department of St. Mary's College for twenty-one years and for many years was at Christ Church.

—The spring hymn festival held at the Riverside Church in New York City April 21 was a pronounced success and was attended by a congregation of 2,450 people.

June—

—The reconstructed and enlarged organ was installed in the new edifice of the Brick Presbyterian Church in New York City by the Ernest M. Skinner & Son Company and the specification was published in THE DIAPASON.

—Horace M. Hollister was appointed resident organist of the Temple of Religion at the New York World's Fair.

—Organists of Chicago and several mid-Western states attended a highly successful regional convention of the A.G.O. May 19 and 20.

—R. Huntington Woodman's sixtieth anniversary as organist of the First Presbyterian Church of Brooklyn was observed May 5 and the ministers, choirs and congregations of two other churches joined with the First Presbyterian in a three-choir festival.

—William B. Fleming, who originally built the St. Louis Exposition organ, nucleus of the great instrument in the Philadelphia store of John Wanamaker, died in Altadena, Cal., at the age of 90 years.

—"Tanglewood," in the Berkshires, scene of the summer music festival of the Boston Symphony Orchestra, was to have an organ of classic design, built by the Aeolian-Skinner Company and designed by G. Donald Harrison.

—Regional Guild conventions held in Little Rock, Ark., Wichita Falls, Tex., Seattle, Wash., and Asbury Park, N. J., brought organists of various parts of the country together.

—Dr. Ray Hastings, a prominent Los Angeles organist, died May 3.

—The Casavant Society of Montreal concluded its third season May 7 with an organ festival at the Church of St. Andrew and St. Paul in which ten well-known organists of the city took part.

July—

—Austin Organs, Inc., were commissioned to build a large four-manual for Gaines Chapel, in the new Presser Music

* These Finished Their Tasks in 1940 *

Persons of prominence in the realms of organ playing, church music and organ construction who died in the course of the year 1940, with the dates of their passing were:

Charles Whitney Coombs, Montclair, N. J.—Jan. 24.

Henry Hall Duncklee, East Orange, N. J.—Dec. 28.

Abram Ray Tyler, A.G.O., Detroit, Mich.—Jan. 3.

G. Herbert Knight, Chicago—Jan. 9.

Albert E. Gosling, New York City—Jan. 14.

Dr. William G. Schenk, Detroit, Mich.—Jan. 12.

Frank H. Colby, Los Angeles, Cal.—Feb. 15.

George W. Westerfield, New York City—Feb. 22.

Dr. Albert Ham, Brighton, England—Feb. 4.

Mrs. Irene G. Heiden, Milwaukee, Wis.—Feb. 7.

Dr. Melville W. Chase, Hillsdale, Mich.—Feb. 18.

John Baker Hill, Lowell, Mass.—Jan. 16.

John W. Dedekind, Philadelphia, Pa.—Jan. 18.

Reginald Barrett, St. Petersburg, Fla.—Feb. 7.

Roy R. Murphy, Milwaukee, Wis.—March 15.

Felix Lamond, New York City—March 16.

Frank H. Mather, L.R.A.M., A.R.C.M., Ridgewood, N. J.—March 17.

Dr. Fred J. King, Winona, Minn.—Jan. 15.

Charles S. Yerbury, New York City—March 7.

Miss Frances Anne Cook, Chicago—April 14.

Miss Caroma Winn, Boonton, N. J.—March 29.

W. Henry Baker, Baltimore, Md.—March 31.

Henry O. Childs, Rochester, N. Y.—April 3.

William H. Jones, Raleigh, N. C.—Feb. 23.

William B. Fleming, Altadena, Cal.—April 26.

Samuel Jessop, Lancaster, Pa.—May 2.

Dr. Ray Hastings, Los Angeles, Cal.—May 3.

Miss Julia M. F. McCloskey, Philadelphia, Pa.—April 27.

Joseph Hillebrand, Brooklyn, N. Y.—April 10.

Walter L. Rohrbach, York, Pa.—June 5.

William H. Hewlett, Hamilton, Ont.—June 13.

Wenner Vahle Laise, Philadelphia, Pa.—May 30.

Walter Keller, Mus. D., Chicago—July 8.

Ferdinand J. Uhrich, Fort Wayne, Ind.—June 14.

Harold H. Barker, Altoona, Pa.—Aug. 2.

Mrs. Isabel Pearson Fuller, Bethlehem, Pa.—July 30.

Paul T. Stucke, Cincinnati, Ohio—July 29.

J. Frederick Donnelly, Worcester, Mass.—July 18.

Mrs. Katherine L. Johnson, Portland, Ore.—June 29.

S. H. Fargher, Indianapolis, Ind.—Aug. 9.

Dr. John McE. Ward, Philadelphia, Pa.—Aug. 30.

Ward Stephens, New York City—Sept. 11.

Miss Beulah Davis, Cincinnati, Ohio—Aug. 9.

Arthur Depew, New York City—Sept. 24.

Mrs. Jennie Yates Yarbrough, Tulsa, Okla.—Sept. 12.

Andrew de J. Allez, Cooperstown, N. Y.—Sept. 24.

W. E. Fairclough, Folkestone, England—Oct. 2.

Joseph D. Brodeur, North Adams, Mass.—Oct. 2.

John Dewar, Oklahoma City, Okla.—Nov. 17.

Alger E. Weeden, Atlantic City, N. J.—Nov. 6.

William A. Braithwaite, New York City—Oct. 16.

John C. Duncan, Saginaw, Mich.—Oct. 17.

James H. Rogers, Pasadena, Cal.—Nov. 28.

Raymond Nold, New York City—Nov. 24.

Leonard Moreton, Trenton, N. J.—Dec. 12.

Building at Agnes Scott College, Decatur, Ga.

—The annual meeting of the American Guild of Organists was held in New York May 28. Warden Channing Lefebvre was re-elected and Vernon de Tar was made sub-warden.

—Examination requirements of the American Guild of Organists for 1941 and "workings" of test questions in the paper work of the 1940 examinations were published in this issue.

—The Bach festival at Berea, Ohio, under the auspices of Baldwin-Wallace College and the direction of Albert Riemenschneider, was a successful event of early June.

—The second Southeastern convention of the A.G.O. was held in Atlanta, Ga., June 13 and 14. Warden Channing Lefebvre was a guest.

—Seven chapters of the A.G.O. united in a regional convention June 18 and 19 at Columbus, Ohio.

—Organists on the Pacific coast attended the coast regional convention, held at Pasadena, Cal., June 24 to 26.

—The United States Naval Academy at Annapolis, Md., had a modern organ as the result of complete reconstruction by M. P. Möller, Inc., of the old Hutchings-Votey three-manual in the rebuilt chapel. The instrument was dedicated April 28.

—Francis W. Snow of Boston gave the dedicatory recital on a large three-manual Kimball organ in the Church of the Holy Communion, Charleston, S. C., May 28.

August—

—Walter Keller, Mus.D., director of the Sherwood Music School and one of the leading organists of Chicago for many years, died July 8.

—An organ built by James Trees, a prisoner at the Indiana penitentiary in Michigan City, was opened July 7 with a recital by Dr. William H. Barnes, who had extended material aid in the construction of the instrument. As a consequence of the work he had done Trees was released Sept. 17.

—The annual choirmasters' conference at Camp Wa-Li-Ro, Put-in-Bay, Ohio, July 1 to 5, brought together a large company of church musicians from various parts of the country.

—Under the direction of Everett Titcomb the music school of the Wellesley Conference, held from June 24 to July 3, had the largest registration in years.

September—

—Organists of New England and other parts of the East attended a successful regional A.G.O. convention at Portland, Maine, Aug. 20 to 22.

—Mrs. Isabel Pearson Fuller, prominent organist of Bethlehem, Pa., died July 30.

—The W. W. Kimball Company was installing a large three-manual organ in Zion Evangelical Church, Indianapolis, Ind.

October—

—Despite wartime conditions, the annual convention of the Canadian College of Organists, held in Toronto Aug. 27 and 28, was well attended and marked by a fine program.

—Dr. John Mc'E. Ward, Philadelphia physician and organist, for thirty years president of the American Organ Players' Club of that city and for fifty-two years organist of St. Mark's Lutheran Church, died Aug. 30.

—Joseph Bonnet, the noted French organist, arrived in New York safely Sept. 12 for his transcontinental recital tour.

—Six neighboring chapters united with the Buffalo Chapter in a regional convention at Buffalo Sept. 10.

—A series of recitals by E. Power Biggs on the large new Aeolian-Skinner organ at Columbia University, in which he was to play all of the organ compositions of Johann Sebastian Bach, was announced for eleven afternoons and evenings in October.

—George Fischer, president of the music publishing house of J. Fischer & Bro., observed his seventieth birthday anniversary Sept. 13 and received congratulations from every part of the country.

—Hugh Porter, chairman of the A.G.O. examination committee, announced that of sixty candidates who took the associate examination seventeen passed and that of seven who took the fellowship tests five passed.

—Claude L. Murphree, F.A.G.O., completed fifteen years as organist of the University of Florida, where his recitals

IMPORTANT NEW ORGANS INSTALLED IN 1940

The following is a list of the larger instruments completed in 1940, the specifications of which have been presented to readers of THE DIAPASON, with their builders and the number of manuals:

Place		Builder	Manuals
New York City.....	Broadway Tabernacle.....	Aeolian-Skinner..	4
New York City.....	Brick Presbyterian Church.....	Ernest M. Skinner	4
Evanston, Ill.....	Northwestern University.....	Casavant	4
Decatur, Ga.....	Agnes Scott College.....	Austin	4
Jackson, Miss.....	First Baptist Church.....	Ernest M. Skinner	4
Ithaca, N. Y.....	Cornell University.....	Aeolian-Skinner..	4
Derby, England.....	Derby Cathedral.....	John Compton..	4
Allentown, Pa.....	St. John's Lutheran Church....	Ernest M. Skinner	4
Edinburgh, Scotland..	St. Giles' Cathedral.....	Willis (rebuilt)..	4
Philadelphia, Pa.....	Overbrook Presbyterian Church..	Möller	3
Chicago	St. Andrew's Lutheran Church..	Wicks	3
Hanover, Ind.....	Hanover College.....	Möller	3
Montevideo, Uruguay..	Central Methodist Church.....	W. F. Morgan..	3
Evanston, Ill.....	First Presbyterian Church.....	Holtkamp (reblt)	3
West Roxbury (Boston) Mass.....	Holy Name Church.....	Wicks	3
Chicago	First Christian Reformed Church..	Wangerin	3
Flushing, N. Y.....	St. Andrew's Catholic Church..	Casavant	3
New Kensington, Pa..	First Lutheran Church.....	Möller	3
Wichita, Kan.....	St. Paul's Methodist Church....	Möller	3
Annapolis, Md.....	United States Naval Academy..	Möller (rebuilt)..	3
Charleston, S. C.....	Church of the Holy Communion..	Kimball	3
Ann Arbor, Mich....	First Methodist Church.....	Kimball	3
Petersburg, Va.....	West End Baptist Church.....	Pilcher	3
Kingston, Pa.....	Wyoming Seminary.....	Austin	3
Arkansas City, Kan..	First Presbyterian Church.....	Reuter	3
Greene, N. Y.....	Zion Episcopal Church.....	Austin	3
Indianapolis, Ind....	Zion Evangelical Church.....	Kimball	3
Frankfort, Ky.....	First Presbyterian Church.....	Pilcher	3
Stockbridge, Mass....	Berkshire Music Festival, Tanglewood	Aeolian-Skinner..	2
Reading Pa.....	St. Mark's Reformed Church... Möller		3
Short Hills, N. J....	Christ Church.....	Estey	3
Meriden, Conn.....	First Methodist Church.....	Aeolian-Skinner..	3
Atlanta, Ga.....	Druid Hills Presbyterian Church..	Aeolian-Skinner..	3
New Brunswick, N. J.	First Baptist Church.....	Hall	3
Nashville, Tenn.....	Christ Church.....	Pilcher (rebuilt)..	3
Rochester, N. Y.....	Christ Lutheran Church.....	Kohl	3
Decatur, Ala.....	Central Methodist Church.....	Pilcher	3
Tuscaloosa, Ala.....	Christ Episcopal Church.....	Austin	3
Fowler, Cal.....	First Presbyterian Church.....	Kimball	3
Holland, Mich.....	Trinity Reformed Church.....	Kimball	3
Huntingdon, Pa.....	Juniata College.....	Möller	3

on the large four-manual Skinner organ draw large audiences.

November—

—Northwestern University made public plans for the construction of a new building for the School of Music, to cost approximately \$115,000, and to be named Lutkin Hall, in memory of the late Dr. Peter C. Lutkin, Chicago organist and church musician, who died in 1932.

—The University of Chicago announced that Marcel Dupré would come from France to conduct a summer course from June 23 to Aug. 4 at Rockefeller Chapel.

—The fiftieth anniversary of the American Organ Players' Club, oldest organization of organists in America, was celebrated with three events in Philadelphia, the first of which was a dinner Oct. 12, followed by a recital by Dr. Charles Heinroth of New York at the Church of the New Jerusalem, where the A.O. P.C. was organized.

—Arthur H. Ranous retired as choir-master of the Church of the Holy Spirit at Lake Forest, Ill., after thirty-eight years' service, and received recognition at a special service Oct. 27.

—Kleinhans Music Hall in Buffalo was opened Oct. 13 and fourteen church choirs took part in a dedicatory festival conducted by DeWitt C. Garretson.

—The new Aeolian-Skinner organ in the Druid Hills Presbyterian Church, Atlanta, Ga., was opened Oct. 6 with a recital by Wilbur H. Rowand.

—Arthur Depew, prominent New York

organist, died Sept. 24 at South Orange, N. J.

—One of the largest organs in the South was created in Christ Church at Nashville, Tenn., when Henry Pilcher's Sons completed additions to and modernization of the three-manual instrument over which F. Arthur Henkel presides.

—The rebuilt organ in the First Presbyterian Church of Evanston, Ill., gift of William H. Barnes in memory of his uncle and aunt, was opened Oct. 15 with a recital by Dr. Barnes. The work of modernization was carried out by Walter Holtkamp and the new console was built by the W. W. Kimball Company.

December—

—The fourteenth annual tri-state convention of organists of Arkansas, Tennessee and Alabama was held at Memphis Oct. 29 and 30.

—Henry Pilcher's Sons were awarded the contract to build a large three-manual for the new Central Methodist Church of Decatur, Ala.

—Richard Purvis' new work, "The Ballade of Judas Iscariot," had its premiere at St. James' Church, Philadelphia, Nov. 3 before a congregation which filled the edifice.

—Grand Rapids, Mich., honored Harold Tower on the occasion of his twenty-fifth anniversary as an active church musician in that city with a special service and reception at Trinity Methodist Church.

—The New York season of the A.G.O.

was opened with a dinner Oct. 28 and presentation of certificates to those who passed the Guild examinations in 1940.

—The Eastern New York Chapter, A. G.O., held a regional convention at Saratoga Springs and Schenectady Nov. 16.

Choral Festival in Detroit.

Frank Ulrich Bishop, organist and choir-master of the First Congregational Church, Detroit, presented his annual Thanksgiving Eve choral festival Wednesday evening, Nov. 20. Choosing words from the 112th Psalm—"Praise ye the Lord—unto the upright there ariseth light in the darkness; he is gracious and full of compassion, and righteous"—Mr. Bishop built his service upon the thought that while Americans have much for which to be grateful at this Thanksgiving, they should not forget those less fortunate across the seas and offer a prayer that out of the turmoil and strife which is casting its gloom over their lives there will arise a light in the darkness which will be the dawning of a world peace. The service included: Organ, "The Shadows of the Evening Hours," Hiles; "St. George's, Windsor," Elvey-Woods; Adagio (Sonata, "The Chambered Nautilus"), Stewart, and "Impressions of Fountains Abbey," Parker; anthem, "Fear Not, O Israel," Spicker; anthem, "Praise the Lord, O Jerusalem," Maunder; offertory, "Jesus, My Joy" (organ), Bach-Williams; a cappella, hymn anthem, "We Would Be Building" ("Finlandia"), Sibelius; male chorus, "Sing Unto the Lord a New Song," Russell; quartet, "Thus Saith the Lord of Hosts," Rogers; postlude, "O Give Thanks unto the Lord," Wood. Members of the Woman Organists' Club of Detroit attended the service.

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RAYMOND NOLD TAKEN BY DEATH IN NEW YORK

FAMED AS CHURCH MUSICIAN

Had Served the Church of St. Mary the Virgin for Thirty Years—In Ill Health for Last Four Years
—Sketch of His Career.

Raymond Nold, for thirty years choir-master of the Church of St. Mary the Virgin (Episcopal) in New York City and an organist and church musician of national reputation, died Nov. 24. His last illness covered a period of three weeks, but Mr. Nold had been in poor health for four years, a sufferer from the rare disease of leukemia. During these years he had the loyal help and support in his work of the organist of the church, Ernest White.

Mr. Nold never married. He is survived by four brothers.

Funeral services consisted of the burial office and a Requiem mass at St. Mary's, and at Mr. Nold's request there was no music.

Raymond Nold was born at Marshallville, a northern Ohio village, and spent his boyhood at Mount Gilead, in the same state. He showed unusual musical talent when a child. At 12 the opportunity came for piano lessons. When he was 16 the Methodists, of which body his family were members, built a new church and installed the first organ in the community, a two-manual. Before long the boy began bi-weekly visits to Ohio Wesleyan University at Delaware for organ lessons from George B. Carter. About the same time he was appointed co-organist at the Methodist Church with his former piano teacher, who also had become interested in the organ.

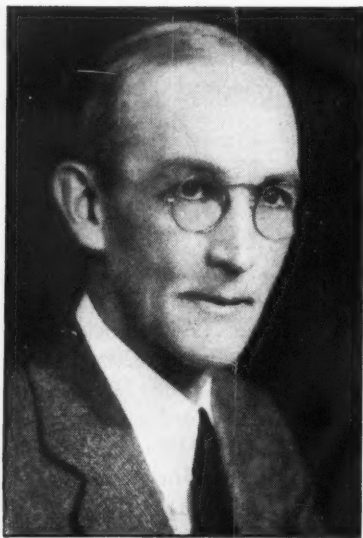
After graduation from high school he left home to attend the College of Music in Cincinnati, where study with W. S. Sterling increased his interest in the organ. An opening in the choir of St. Paul's Cathedral led to an enduring friendship with the organist, the late James E. Bagley, whose assistant he became.

Soon after leaving Cincinnati Mr. Nold was appointed organist at the First Presbyterian Church of Olean, N. Y., and while there he was confirmed in the Episcopal Church. Thence he went to Trinity Church, Newark, Ohio, after which came a move of first importance when he went to New York as assistant to the late Homer Norris at St. George's Church, Stuyvesant Square. A short stay there was followed by a year and a half at St. John's, Jersey City.

On Jan. 21, 1910, he went to the Church of St. Mary the Virgin, on Forty-sixth street in New York City. Here Mr. Nold constantly strove to enrich the services in a church known for its high ritualism. Mr. Nold was instrumental in having the present large four-manual Aeolian-Skinner organ built. This instrument has been one of the outstanding organs installed in the metropolis in the last decade and has been played by many of the most prominent organists.

During his long career at St. Mary's Mr. Nold was associated first with Walter S. Fleming, then organist and director of music; next for eighteen years with the late George W. Westerfield as or-

RAYMOND NOLD



ganist, and finally with Ernest White, at present at the organ and during Mr. Nold's incumbency a devoted aid to Mr. Nold.

JOHN M'E. WARD LEFT \$50,000 FOR MUSIC OF HIS CHURCH

On the occasion of the ninetieth anniversary of St. Mark's Lutheran Church in Philadelphia, celebrated in December, it was announced that the late organist of the church, Dr. John M'E. Ward, who served St. Mark's for more than half a century, had made a unique bequest to the parish for the perpetuation of music of high quality in its services.

In his will it was revealed that Sept. 28, 1929, Dr. Ward had established a trust fund of approximately \$50,000, the income from which, after his departure, was to be devoted to the music of St. Mark's. Dr. Ward specified also that all the residue of his estate is to be added to this trust fund, which eventually will considerably increase its income. It was Dr. Ward's wish that one-half of the income of this fund "shall be used for the care, preservation and maintenance of the organ." The unused balance shall be retained "as an amortization fund for the replacement of said organ or any part or parts thereof." The remaining one-half "shall be applied toward the payment of the salary of the organist and choir" and other specified expenses, "provided, however, the organist is at all times of a high grade of efficiency and the choir of artistic value."

A feature of the anniversary celebration was an organ and choral recital at St. Mark's on the evening of Dec. 10. Organ numbers were played by Dr. Rollo Maitland, Harry W. Grier, the new organist of the church, and Newell Robinson, F.A.G.O. The Choral Club of the Musical Art Society of Camden, N. J., conducted by Henry S. Fry, Mus.D., with Robert M. Haley as accompanist, sang several groups of selections, among them Dr. Fry's "Blest Are the Departed" and David D. Wood's "The Twilight Shadows Fall," in memory of Dr. Ward.

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BACH-HALL.....COME UNTO ME
BACH-LIDDLE.....AT THY FEET
DVORAK-DODS.....THE LORD IS MY SHEPHERD
JEAN SIBELIUS.....ONWARD, YE PEOPLES!
ROGER QUILTER.....LEAD US, HEAVENLY FATHER
R. HUNTINGTON WOODMAN.....HUMANITY IS ONE!
ALFRED WHITEHEAD.....O HEARKEN THOU, O LORD
POWELL WEAVER.....SPIRIT OF GOD
" ".....WHEN MORNING GILDS THE SKY
C. LEE WILLIAMS..WHEN THE SON OF MAN SHALL COME
HENRY COLEMAN.....THE KING OF LOVE
HUGH PORTER....O MASTER, LET ME WALK WITH THEE
CHRISTOPHER THOMAS....O GOD, WHO HAST MADE US

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JUNIATA COLLEGE HAS NEW ORGAN BY MÖLLER

IS DEDICATED BY VIRGIL FOX

Gift of Miss Rello Oller to Institution
at Huntingdon, Pa., Is a Three-
Manual of Thirty Sets of Pipes
—Recital Heard by 1,000.

Juniata College, Huntingdon, Pa., has a new three-manual organ built by M. P. Möller, Inc., and dedicated Dec. 1 with a recital by Virgil Fox, who gave a brilliant performance and one that aroused the enthusiasm of an audience of a thousand people who filled Oller Hall for the occasion. The instrument is one of thirty ranks of pipes. It is a gift to the college from Miss Rello Oller of Waynesboro, Pa., of the class of 1919, in memory of her father and mother.

Mr. Fox's program for the opening recital was as follows: "Rigaudon," Campra; Scherzo, Vienne; "Come, Sweet Death" and Toccata and Fugue in D minor, Bach; "Fileuse" ("The Spinner"), Dupré; Andante Sostenuto, Widor; "Pomp and Circumstance," Elgar; "Perpetuum Mobile," Middelschulte; "Dreams," McAmis; Toccata, "Thou Art the Rock," Mulet.

The following stop specification gives a conception of the organ's resources:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 4 ranks, 244 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Quintaton, 16 ft., 85 pipes.

TESTING OUT NEW MÖLLER ORGAN AT JUNIATA COLLEGE



VIRGIL FOX, who played the dedicatory recital, is shown at the console of the new three-manual Möller organ in Oller Hall, Juniata College, Huntingdon, Pa., with M. P. Möller, president of M. P. Möller, Inc., looking over his shoulder, and R. O. Whitelegg of the Möller staff at the side.

Viola, 8 ft., 73 pipes.
Quintaton, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 21 tubes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 12 pipes.
Bourdon, 16 ft., 56 pipes.
Quintaton, 16 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Viola, 8 ft., 32 notes.
Concert Flute, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.

Flute, 4 ft., 32 notes.
Blockflöte, 2 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 notes.
Bombarde, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

Gift to I. H. Bartholomew.

I. H. Bartholomew, of the Broughal High School faculty and organist of Holy Trinity Lutheran Church, Bethlehem, Pa., was presented with a set of "The Art of Polyphonic Song" for twenty consecutive years of perfect attendance. He is serving his thirty-eighth year as organist and directs one of the largest choirs in the state.

OBSERVE THE ANNIVERSARY OF WICKS ORGAN IN CHICAGO

Edgar A. Lundberg, minister of music at the First Lutheran Church, on West Fullerton avenue, Chicago, arranged a first anniversary organ and choral concert for Sunday evening, Nov. 24, to mark the passing of a year since the installation of the three-manual Wicks organ in this church. The program was dedicated to the 350 donors to the organ fund. Mario Salvador of the St. Louis Cathedral, who gave the dedicatory recital in 1939, was at the organ for the anniversary and there were selections by Marcia Sandahl, contralto; Helen Krumm, violinist, and the senior choir of the church. Mr. Salvador's numbers were: Toccata and Fugue in C major, Bach; Nocturne, Wood; "In dulci Jubilo," Karg-Elert; Intermezzo from Sixth Symphony, Widor; "Spinning Song," Mendelssohn; Allegro Vivace, First Symphony, Vienne; "Perpetual Motion," Nivard; Fantasia and Fugue in G major, Bach; "Clair de Lune," Debussy; "Carillon," Dupré.

Handel's "Messiah" was sung at the First Lutheran Church on two Sunday evenings—Dec. 15 and 29—by the choir under the direction of Mr. Lundberg. Miss Alice R. Deal was at the organ and Judith Estrand played the piano.

Three Recitals by Richard Purvis.

Unusually large numbers of music-lovers attended the series of three candle-light organ recitals by Richard Purvis at St. James' Church in Philadelphia, where he is organist and choirmaster. The series opened Dec. 7 with Velma Godshall, soprano, as the assisting artist. Mr. Purvis was assisted by Eleanor Mellenberger, harpist, Dec. 14 and Veronica Sweigart, contralto, Dec. 21. The series was a contribution to the Yuletide musical season of Philadelphia and drew the largest audiences for recitals in the history of St. James'. The programs were presented on late Saturday afternoons, with candles providing the only illumination. A tea and reception in the parish-house followed each performance and the artists received those who attended the recitals.



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Dr. David Stanley Smith Speaks in New York; His Compositions Are Sung

The first musical event in this season's activities at headquarters took place Nov. 25 at the Old First Presbyterian Church, New York. The feature was an address by Dr. David Stanley Smith, supplemented with a program of his music. The works given were: Anthems, "Blessed Are They" and "The Lord Is My Shepherd"; a duet, "Jesu, Fairest of God's Domain," and five Christmas carols—"Wake, Nightingale," "Hushabye," "O Thou Lovely Night," "We Greet You" and "We Three Shepherds."

Dr. Smith was a pupil of Horatio Parker and one felt a similarity in their styles. There was a charm and smoothness in all; but the duet, taken from a larger work, won our complete admiration—it was quite Strauss-like in feeling and could have been sung only by such able and experienced artists as Miss Rose Dirman and Miss Amy Ellerman.

Dr. Smith delivered a splendid address, partly historical, partly bearing on problems and standards of organists and church literature.

Willard I. Nevins, far-famed for his splendid editing of the "Choir Loft" column in the *New York Sun*, arranged the affair in the form of a service—a thing of beauty and dignity. His organ numbers were: Fantasia and Fugue in G minor, Bach, and an Adagio by Whitlock—a truly lovely work, if somewhat vague in structure. The choir also sang with fervor a beautiful "Sanctus" by Baird.

There is something gratifying about coming face to face with composers whose work we admire. The gentleness and dignity which we feel in his music well reflects the personality of the composer and gentleman, Dr. Smith.

G. Donald Harrison at Ithaca.

The December meeting of the Ithaca Chapter was held Dec. 2. After dinner at Willard Straight Hall, Cornell University, members and their guests adjourned to Sage Chapel, where G. Donald Harrison, president of the Aeolian-Skinner Organ Company, gave an informal talk. He explained briefly the difference between the Romantic and the classic, or Baroque, organ, of which the new Sage Chapel organ is an example. Because of the great clarity of the ensemble, all polyphonic music, especially that of Bach and his predecessors, sounds more nearly as the composer intended it should, and is truly effective, said Mr. Harrison, on the classic organ. With the assistance of Professor Richard T. Gore, university organist, the various stops were demonstrated, and the group had an opportunity to note the fine blending of tone colors. Professor Paul J. Weaver, head of the music department at Cornell, then gave a brief history of the chapel and showed how cleverly the work of remodeling the building had been accomplished.

HAROLD C. O'DANIELS, Secretary.

Hear Records in Philadelphia.

Members of the Pennsylvania Chapter enjoyed an innovation in Guild events Dec. 7, when an enthusiastic group assembled in the parish-house of the First Unitarian Church, Philadelphia, to listen to some excellent organ recordings, all made on organs outside of the United States. The program was opened with two Bach numbers played by Albert Schweitzer—the Little G minor Fugue,

played on the organ at All Hallow's, Barking-by-the-Tower, London, and "Sei Gegrüßet, Jesu Güte," played at St. Aurelie, Strasbourg. Next we heard the playing by Charles Marie Widor at St. Sulpice, Paris, of the "Symphonie Gothique," a rendition presented each year at the Christmas Eve mass. Then followed a group of four recordings made upon the Gonzales organ: Martini's Air with Variations (Fourth Organ Sonata), played by Joseph Bonnet; Purcell's "Trumpet Tune and Air," played by Charles Hens; Buxtehude's Fantasia on "I Thank Thee, Father," played by Frederick Mihatsch, and Bach's "Christians, Rejoice," played by Andre Marchal. Charles Tournemire played his Improvisation No. 2 (Chorale) at the Basilica of St. Clotilde. We listened also to the playing at Notre Dame, Paris, by Louis Vierne of three improvisations—"Marche Episcopale," Meditation and Andantino—and the Bach Chorale Prelude on "Fervent Is My Longing." The program was concluded with Bach's Toccata in F, played by Anton van der Horst at Westminster Central Hall, London.

Interesting comments by Enos Shupp, Jr., who writes our "On Wax" column for *Crescendo*, added considerably to the enjoyment of the evening.

ADA R. PAISLEY.

Salvador Recitalist in Minnesota.

The Minnesota Chapter met for a dinner and recital at the House of Hope Presbyterian Church in St. Paul Dec. 3. A short business meeting followed the dinner in the church parlors, with Dean G. H. Fairclough presiding. The guest recitalist of the evening was Mario Salvador, A.A.G.O., organist and director of music of the Cathedral in St. Louis, appearing in a program to add further to the favorable impression created at his first recital in St. Paul last spring. Again was evidenced not only an astounding technique, but also an artistic interpretation of the wide range of selections, in which Mr. Salvador made fullest use of the possibilities of the fine Skinner organ at his disposal. The following program was played: Fantasia and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt; Aria in E minor (from "Mementos"), Bach-Widor; Scherzo in G minor, Bossi; Fugue in D major, Bach; "Clair de Lune," Debussy; "In dulci Jubilo," Karg-Elert; Toccata and Fugue in C major, Bach; "Plegaria," Urteaga; "Rondo alla Campanella," Karg-Elert; Allegro Vivace (First Symphony), Vierne; "Hope" (from Symphony in B flat), Jacquemin; Toccata, Duruflé.

HENRY ENGEL, Secretary.

Charlotte Lockwood in Cincinnati.

The Southern Ohio Chapter presented Charlotte Lockwood in a brilliant recital before a very appreciative audience at Christ Church, Cincinnati, Nov. 26. The program included the following numbers: Passacaglia, Frescobaldi; Concerto No. 5, in F, Handel; Cathedral Prelude and Fugue in E minor, Bach; "Dialogue," from Suite in the First Tone, Clerambault; "Noel" in G, d'Aquin; Air and Gavotte, Wesley; Sketch in D flat, Schumann; Prelude in G, Mendelssohn; "St. Francis Preaching to the Birds," Liszt, and Fugue Finale, from "Psalm 94," Reubke.

Miss Lockwood was presented last year in a recital at the Church of the Covenant in Cincinnati and gave such an impressive performance that she was engaged again for this year.

The second subscription recital will present Virgil Fox at the Rockdale Temple Jan. 21.

ETHEL HAAG, Registrar.

Thirtieth Birthday Party of District of Columbia Chapter a Gay Occasion

The annual birthday party of the District of Columbia Chapter was held at the Western Presbyterian Church Dec. 2 and was preceded by a brief business session presided over by the dean, Ruth Farmer Vanderlip, A.A.G.O., CHM. This year we celebrated our thirtieth anniversary. Custom has decreed that this affair shall be in charge of the sub-dean. Accordingly Jean Slater Appel, A.A.G.O., CHM, made her bow in this capacity.

The program was opened by a distinguished group who produced divers sounds representing instrumental music while playing appropriate orchestral trifles. A vocal quartet of unusual pulchritude, consisting of Nancy Poore, Mrs. Carl J. Rasmussen, Henry Starr and William O. Tufts, Jr., rendered selections illustrating portions of Dr. Archibald Davison's address on "Church Music and Reality" as delivered before the chapter recently—said renditions leaning heavily toward "reality" rather than "music." Arthur W. Howes, F.A.G.O., assisted the quartet materially with his sympathetic reading of Dr. Davison's text and Mrs. Vanderlip contributed an outstanding accompaniment. A monologue by Sherman Kreuzburg pictured the office and functions of the chairman of the church music committee. A game of "scrambled names" concluded the program.

Festively decorated, candle-lighted tables gave Florence Reynolds, chairman of entertainment, an opportunity to achieve artistic effect and her first opus in the way of a birthday cake proved positive genius. This gorgeous concoction was cut by one of our earliest members, Fulton B. Karr, whose birthday coincided with our celebration.

The January meeting will be held in the Wallace Memorial Presbyterian Church, Effie Collamore, organist, and Dr. Glen Dillard Gunn will be guest speaker.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Choral Service in Bangor.

A choral vesper service under the auspices of the Bangor, Maine, Chapter was held Sunday, Dec. 1, in the First Universalist Church of Bangor. The congregation attracted by this service was large and appreciative. Organ works were played by Miss Irma V. Nickerson of the First Methodist Church of Brewer, Edward F. Small of the Congregational Church of Ellsworth and Herbert T. Hobbs. The Rev. Arnold L. Simonson delivered an address on "Schweitzer, the Man." The service was played by Mrs. Grace Bramhall Howes, organist of the church, and assisting artists were Mrs. Albert Atner, Mrs. M. E. Foster and Mrs. J. F. Petterson. The gallery choir consisted of members from the Hammond Street Church, Mrs. Tuttle, director; Essex Street Baptist Church, Miss H. M. Tewksbury, director; Advent Church, Mrs. Pearl Wood, director; Brewer Methodist Church, Mrs. Irma Nickerson, director; Belfast Baptist Church, Mrs. Harry Snow, director; Ellsworth Congregational Church, E. F. Small, director.

A feature was the participation of the congregation in the hymns, singing in unison.

We are anticipating a recital by Raymond Floyd of the First Baptist Church, Newton, Mass., to be given in the near future.

News of the American Guild of Organists—Continued

Big Day at Durham Enjoyed by North Carolina Group; E. Power Biggs in Recital

One of the most enjoyable meetings of the chapter in North Carolina was the joint session with the members of the Console Club of Durham, N. C., as planned by Dean Harry E. Cooper of the A.G.O. and E. H. Broadhead of the Console Club. The meeting was held at Duke University on the afternoon and evening of Dec. 6.

The afternoon was devoted to lectures by Dr. Elizabeth Sunderland of the fine arts department and Henry A. Bruinsma of the music department of Duke. The former lecturer revealed the church architecture of the sixteenth century as a very real and vital influence on the music of that era. Slides and numerous photographs were shown. Mr. Bruinsma spoke on the "Evidences of the Breakdown of Modality and Tonal Concepts in the Works of di Lasso." Illustrations on the piano were given in this lecture, bringing to the ear the effects first conceived by this composer, who ranks with Palestrina.

Mr. Broadhead as host greeted all members and visitors and was responsible for many pleasant arrangements for the guests. Dean Cooper called a brief session for business. The chapter is sharing with the South Carolina Chapter in a recital March 21 by Parvin Titus at Meredith College, Raleigh, the artist going on from this recital to the one in Charleston for the South Carolina group.

Dinner was served at the faculty dining-room on the east campus, known as New Duke, Dr. Henry Dwire being the host. Mr. Broadhead introduced the president of the Console Club, Mrs. S. J. Angier, and Dean Cooper. The honor guest, E. Power Biggs, who gave the evening recital, was introduced and expressed his appreciation of the South and of having the opportunity to play a recital on an organ with the possibilities the Duke instrument possesses. The recital delighted the members of the Guild, the Console Club and many friends of music who gathered in the beautiful chapel.

MABEL W. HONEYCUTT, Secretary.

Virginia Chapter.

The second meeting of the Virginia Chapter this season was held Oct. 15, when the chapter gathered at St. Giles' parish-house in Richmond for a supper meeting. The chief feature of the program was an interesting paper on "Class Methods of Voice Training," presented by Mrs. Frances West Reinhardt. Mrs. Reinhardt has been a pioneer in this field of instruction and her suggestions formed the basis for a lively discussion.

The November meeting took the form of a recital by Robert L. Goodale, professor of organ at Hollins College. Mr. Goodale played an exacting program, including the Widor "Symphonie Romane," a Purcell Toccata, chorale preludes by Pachelbel and Bach and Sowerby's "Rejoice, Ye Pure in Heart." Other American numbers were the Jepson "L'Heure Exquise" and an interesting little Pastorale by Alec Templeton. The recital was given in All Saints' Episcopal Church Nov. 19 and was attended by a good-sized crowd besides the Guild members.

WILLIAM H. SCHUTT, Registrar.

Cedar Rapids Chapter.

Three outstanding events mark Cedar Rapids A.G.O. activities during the last quarter. First there was an excellent and learned discourse by Professor Harold W. Baltz of Cornell College. Its theme was "The Cantatas of the Period before Bach," featuring especially the distinguished works of Schuetz. The influence of Italian masters on Schuetz was traced in an admirable way. The lecture was climaxed by a thoroughgoing analysis of one of Bach's cantatas. It was a most profitable evening spent by the faithful old guard at Coe College.

Second, but first in the thrill it brought to a large and appreciative audience at Cornell College, was the recital by Joseph Bonnet. The writer usually grows tired after listening to a recital for an hour, but after M. Bonnet had played for

NORTH CAROLINA ORGANISTS AT DINNER IN DURHAM



A PART OF THE GROUP which attended the banquet Dec. 6 at Duke University of the North Carolina Chapter of the A. G. O. and the Console Club of Durham is shown in this picture. Both organizations were guests of the university for two lectures, dinner and a recital by E. Power Biggs. About seventy-five attended the dinner. At the head table are Mrs. S. J. Angier, president of the Console Club; Mr. Biggs, Edward Hall Broadhead, Dr. Harry E. Cooper, dean of the North Carolina Chapter, and Henry Bruinsma, who delivered one of the afternoon lectures, on "Evidences of

two hours he felt no weariness. It was the playing of a real artist.

The third, and by no means least, of worthwhile offerings for the A.G.O. was a series of three recitals by Professor Eugene Devereaux on the fine Kimball organ at Cornell in the month of November. Professor Devereaux chose a very opportune time for his recitals—Sunday afternoons. Good audiences showed their appreciation. His programs contained compositions by the old masters as well as by modern composers. The last program was devoted almost entirely to Christmas music, featuring Bach preludes on Christmas chorales as well as Yon's "Gesu Bambino."

The Cedar Rapids A.G.O. is looking forward to a season of more profit and pleasure combined.

G. J. ZEILINGER, Secretary.

Activities in Western Washington.

The second recital of the season was given by the Western Washington Chapter Dec. 3 at the University Temple, Seattle, at which time the following program was played: Prelude and Fugue in E minor, Bach; "Grande Piece Symphonique," Franck, and "Messe de Mariage," Dubois (played by Oddvar H. Winther, Third Church of Christ, Scientist); Chorale Preludes, "To Thee, Jehovah, Do We Sing" and "Praise to God Unending," Kaun; "Hora Mystica," Bossi, and Chorale in A minor, Franck (played by Catherine E. McGarry, St. Joseph's Church); Chorale Prelude on "In dulci Jubilo," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Music of the Spheres on Christmas Eve," Lubrich, and Toccata on "From Heaven Above to Earth I Come," Edmundson (played by Walter A. Eichinger, University of Washington and organist University Temple).

A combined meeting and Christmas party was held Dec. 13 at the home of the dean, Walter A. Eichinger. After a short business meeting gifts from the Christmas tree were distributed by Santa Claus (Harry Burdick) and refreshments were served. Both members and guests spent a most enjoyable evening, thanks to our hosts, Mr. and Mrs. Eichinger and Oddvar Winther.

ADA H. MILLER, Secretary.

Louisville Chapter.

On Sunday, Dec. 1, at Calvary Episcopal Church, Louisville, Ky., Miss Ruth Ewing appeared in a recital under the auspices of the Louisville Chapter. The program consisted of: Fugue in E flat major, Bach; "A Little Tune," Felton;

the Breakdown of Modality in Works of Orlando di Lasso." Seated at left (starting nearest the head table) are Dr. Elizabeth Sunderland of the fine arts department of Duke University, who lectured on "Christian Architecture of the Sixteenth Century"; Elizabeth Howell, Ruth Scott, Geraldine Cates and Russell Broughton (the last three of the faculty of St. Mary's College, Raleigh); Dr. Jan Schinhan, professor of organ at the University of North Carolina, Chapel Hill, and Robert Brawley (partly in the picture). In front of Mr. Bruinsma is Mrs. Lillian Parker Wallace, Raleigh organist.

Fantasia on the Chorale from "The Prophet," Liszt; Prelude and Fugue in G major, Mendelssohn; "Elves," Bonnet; Adagio, Sonata 5, Guilman; Concerto in F major, No. 5, Handel.

The December meeting was held Dec. 2 at the French Village. Twenty members and guests attended the dinner and business meeting which followed.

Carol services have been given by Dr. Seibold at the Market Street Methodist Church; by Miss Elizabeth Hedden at the First Presbyterian Church in New Albany, Ind.; by David Bishop at St. Matthew's Baptist Church; by Miss Eva L. Miller at the James Lees Memorial Presbyterian Church and by Harry W. Myers at the Broadway Baptist Church.

"The Story of Christmas," by Alexander Matthews, was presented by Mrs. Emma Cooke Davis Dec. 22 at the Bardstown Road Presbyterian Church and also by M. Horn at the Third Lutheran Church. A presentation of the first part of "The Messiah" was conducted by Mrs. Frank A. Ropke at the Highland Baptist Church.

CHARLOTTE L. WATSON,
Corresponding Secretary.

Los Angeles Chapter Notes.

The Los Angeles Chapter met Dec. 2 at the University of Redlands. After a turkey dinner with all the trimmings, Dean William Ripley Dorr presided at a short business meeting. Guests were introduced and mention was made of approximately twenty-five coming presentations of "The Messiah."

After the meeting members and guests adjourned to the Memorial Chapel to hear Joseph Bonnet play a Bach recital. M. Bonnet played with precision and authority, giving a clear and forceful performance, which bordered on the austere side. The audience was enthusiastic and demanded three encores, after which M. Bonnet bade them goodbye with a typical Gallic gesture.

The program consisted of: Prelude and Fugue in D major; Chorale Prelude, "O Guiltless Lamb of God"; Passacaglia and Fugue; Sonata in D minor; two preludes on "Liebster Jesu, wir sind hier" and Fantasia and Fugue in G minor. We are greatly indebted to Professor Leslie P. Spelman, university organist, who made all arrangements.

The next meeting of the chapter will be held at Blessed Sacrament Church in Hollywood. Richard Keys Biggs will play several organ pieces and will present his choir of boys and men in several selections.

COURTNEY F. ROGERS, Secretary.

Macon, Ga., Hymn Festival Is Led by Chorus of 800; 5,000 Fill Auditorium

A chorus of 800 voices and an audience of nearly 5,000 people combined, under the auspices of the Macon Chapter, A.G.O., to make the third annual hymn festival, held Dec. 1, a great and memorable success. In spite of heavy rain earlier in the day and threatening clouds in the afternoon, Macon's municipal auditorium, which seats 5,000, was filled nearly to capacity by music-lovers who came together for the privilege of listening to and joining in the singing of the great old hymns loved by everyone. Virtually all the choirs and choral organizations of the city—thirty-two in all—united to form a chorus that was thrilling in volume and yet well modulated when occasion demanded.

The processional was beautiful and dignified, with American and church flags and crosses carried in front, the vested singers coming from opposite sides of the auditorium, meeting at the front door and marching four abreast down the middle aisle to the seats reserved for them. Two hundred singers were seated on the stage, the remaining 600 being placed on the main floor, their chairs facing the audience.

The various choirs were trained by their organists and only one general rehearsal was held. The preliminary training had been so well done that this was all that was necessary. The interest and cooperation shown by everyone was noteworthy.

In accordance with the policy of the Macon Chapter, ministers of different denominations—Methodist, Lutheran and Christian—were asked to conduct the service. The opening sentences, prayers and benediction were read by the Lutheran pastor. The responsive reading of Psalm 46 was led by the Methodist minister and the Scripture lesson was read by the Christian pastor. There was no sermon. Last year the ministers were Episcopalian, Presbyterian and Baptist.

One of the most impressive moments of the afternoon was the singing of "God of Our Fathers" with trumpet obbligato by a quartet of trumpeters from Mercer University. The hearty congregational singing was thrilling.

The monthly meeting of the chapter was held at Christ Church parish-house on the evening of Dec. 3. Supper was served and reports of the treasurer and corresponding secretary were read. Plans were discussed for the annual dinner given by the members of the chapter to their ministers. This will take place early in January. A proposed library of church music was given the approval of the chapter.

MRS. MONROE G. OGDEN,
Corresponding Secretary.

Choral Service in Historic Church.

The first choral event of the Massachusetts Chapter's season took place Nov. 25 at the historic King's Chapel in Boston. The prelude for the service was played by Maurice Kirkpatrick, director of music at the Church of the Covenant, who chose the seldom-heard first movement of the "Symphony of the Mystic Lamb" of de Maleingreau. Harold Schwab, organist and choirmaster of the Union Church, Waban, Mass., played the "Priere" of Jongen for an offertory and Weston Brannen, organist and choirmaster of the Mystic Congregational Church, Medford, Mass., played the Dorian Toccata of Bach as a postlude.

Raymond C. Robinson, director of music at King's Chapel, chose an interesting collection of motets for performance by his male chorus, among which the following composers were represented: Beethoven, Davies, Byrd, Tschai-kowsky and Carissimi.

It is interesting in connection with this event to note that the first music festival held in America took place in this church Jan. 10, 1786, and that this is one of the oldest parishes in America, being, during the Revolution, the stronghold of the Tories.

GARDNER EVANS, Secretary.

News of the American Guild of Organists—Continued

Profitable Half-Year

Marked by Varied Events
in Northern California

An interesting and profitable half-year has been enjoyed by the Northern California Chapter under Dean J. Sidney Lewis, organist of Grace Cathedral, San Francisco.

In September a "get together" dinner was given at the Regent Hotel, with Dr. Giulio Silva as guest of honor. Dr. Silva is the director of the music education department of the Dominican College of San Rafael and is also a well-known authority on ancient church music. His talk on "Various Types of Early Church Music" inspired a group of Guild members and their friends to request a course of lectures in this field. As a result the Dominican College sponsored a thirty-weeks' extension course of two semesters beginning Nov. 6 at St. Dominic's Church, San Francisco. Fifteen weeks will be devoted to the "History of Ancient Church Music" and the latter half will deal with the study of "Modal Harmony and Counterpoint."

In October a very interesting recital was given by Vivienne Westling, organist of Notre Dame des Victoires, on the new Aeolian-Skinner organ at St. Joseph's Hospital, San Francisco. This is considered one of the best small organs in the city. The program follows: Chorale, "My Heart Is Filled with Longing," Bach; Fugue in D major, Bach; Largo, Handel; Pastorale, Kullak-Best; Prelude, Fugue and Variation, Franck; "Moment Musical," Bonnet; Six Variations on the Theme of the Fourth Tone of the Magnificat, Bonnet; "Autumnal," James; "Salve Regina," from Second Symphony, Widor.

In November the members of the Guild met in the chancel of Grace Cathedral to hear two splendid half-hour recitals on the four-manual Aeolian-Skinner organ. This instrument has been pronounced by many outstanding organists to be one of the finest in the country. The first recital was given by Frederic Freeman, A.A.G.O., of the Chapel of the Chimes in Oakland. His program included Bach's G minor Fantasia and also the Little Fugue in G minor; Joseph Jongen's "Prière" from the set of four pieces for organ, Op. 37; Bonnet's "Ariel" (from the "Twelve Pieces") and Karg-Elert's "Liebster Jesu, wir sind hier" and "Allein Gott in der Höh." Mrs. Elizabeth Woods, organist of Trinity Methodist Church, Berkeley, played the following: Wallace A. Sabin's Bourree in D in the old style; Widor's Adagio from the Sixth Symphony; two chorale preludes of Garth Edmundson—"Fairest Lord Jesus" and "Begin My Tongue"—and, as the concluding number, the Fugue in E flat ("St. Anne's" Fugue), by Bach. After the recitals refreshments were served in the cathedral choir room.

At this time Dean Lewis called upon S. Lewis Elmer, A.A.G.O., general registrar of the Guild, who was present as our guest. Mr. Elmer presented greetings from the warden, Dr. Channing Le-

febvre, and told of the various organs he has seen and his experiences in touring the country. He also complimented us on our fine California winter weather. Mr. Elmer then presented Robert Hayburn, a candidate from our chapter who recently passed the associate examinations, with his certificate.

The December activity was a Christmas party on the Monday after Christmas. After a turkey dinner in the parish-house of St. Matthew's Episcopal Church, San Mateo, members of the Guild and guests were to attend a carol service by the choir under the direction of Val Ritschy, organist of St. Matthew's. The service was to be followed by a jolly Christmas party (old English style) in the Tudor room and all were to partake of the plum pudding made by Miss Frances Murphy, organist at St. Dominic's, San Francisco. Frederic C. Cowen, our genial treasurer, who is organist of the Fourth Church of Christ, Scientist, San Francisco, was to be master of ceremonies.

KATHLEEN S. LUKE, Registrar.

Fox Plays in Larkin Store, Buffalo.

The Buffalo Chapter's meeting Dec. 3 was marked by a recital by Virgil Fox. Mr. Fox's second Buffalo appearance, resulting from the popularity of his recital last February, took place before an audience of 600 in the Larkin department store. The chapter is indebted to the Larkin Company for rearranging the store by removing counters and show cases from the main floor and providing chairs for the listeners.

The memorial organ, a four-manual Möller of ninety-five speaking stops, is at the fifth floor level of the five-story open court of the store and office building, while the console is on the main floor. Many enjoyed the concert from the vantage-point of the fourth and fifth floor galleries.

Mr. Fox gave his usual brilliant performance, displaying the resources of the organ with colorings ranging from the calm beauty of the Bach Arioso to the dynamic Toccata and Fugue in D minor. Comments of the audience as well as press reviews were full of praise.

The executive committee entertained Mr. Fox at its monthly luncheon the day of the recital. Harry W. Whitney, treasurer of the chapter and comptroller of the Larkin Company, and Gilbert W. Corbin, sub-dean, were co-chairmen of the recital.

The annual service of the chapter will be held in the Kenmore Methodist Church Jan. 19.

GILBERT W. CORBIN, Sub-dean.

Wilkes-Barre Chapter.

The massed choirs of the Wilkes-Barre Chapter presented an All Saints' Day service in St. Stephen's Episcopal Church Nov. 1. The boy choir of the host church sang the service and the anthems with the adult choirs. Participating clergy were the Rev. Fred Trumbore, the Rev. Mr. Kane and the Rev. Mr. Day, host pastor. The message of the evening was delivered by the Rev. Mr. Ware of Scranton.

Mrs. B. Aubrey Ayre was heard at the Luzerne Methodist organ Nov. 18 in the first of this season's neighborhood re-

citals. She was assisted by Ruth Reynolds, soprano; Betty Pauling, violinist, and Chester Parry, cellist. Mrs. Ayre is a finished musician and her program showed excellent taste and sympathy for the average listener.

Virgil Fox played to a capacity audience in the First Baptist Church in October and the stimulus of personal contact with this artist has the chapter still talking in superlatives. Mr. Fox was in town several days and got to know our members well.

Program of Pasadena Chapter.

A program of unusual interest was presented in Pilgrim Congregational Church at Pomona, Cal., on the evening of Dec. 9. It was the regular meeting of the Pasadena and San Gabriel Valley Chapter. The organists who played were Miss Dorothy Briggs Wiggins and Edward P. Tompkins, F.A.G.O., organist and choirmaster of St. Stephen's Episcopal Church, Hollywood. A group of Christmas anthems was sung by the choir of Pilgrim Church, directed by Frank W. Cummings, M.A., Mus.B., organist of the church.

The passing of James H. Rogers, beloved composer, critic and organist, is deeply regretted by this chapter, of which he was a charter member. His presence among us has been an inspiration and an influence never to be forgotten.

LORA PERRY CHESNUT, Librarian.

Advent Recital in Trenton.

An event of exceptional interest was the recital and Advent service held in Trinity Cathedral, Trenton, N. J., Dec. 3. This was given under the auspices of the Central New Jersey Chapter. Herbert Ralph Ward, organist and master of the chorists of Trinity Cathedral, gave the recital. The program was as follows: Fugue in G major, Bach; Chorale Prelude, "O Sacred Head," Bach; Fugue in E minor, Pachelbel; Allegro ma non troppo, from Concerto in B flat, Handel; "Harmonies du Soir," Karg-Elert; Grand Chorus in G minor, Hollins.

After the recital the audience entered the crypt of the cathedral, where a beautiful Advent service took place. "The Prophets" was the subject of an address by the Very Rev. Frederick M. Adams, dean of the cathedral, with appropriate incidental music by Mr. Ward. The Imperial Mass No. 3, by Haydn, arranged by Irvin Read, was sung by the cathedral choir. Following the musical programs a social hour with refreshments was enjoyed.

ELLA M. LEQUEAR, Registrar.

Central New York.

The December meeting of the Central New York Chapter was held Dec. 9 in Immanuel Baptist Church, Utica, as guests of Mrs. John Doyle, organist of the church. A recital open to the public was given by Miss Doris Thorne, who played the Rheinberger Sonata in A minor. After a group of songs by Miss Theda Gschwind, Mrs. John Gray concluded the program by playing the Adagio and Pastorale from the Second Symphony of Widor.

The business meeting was held in the church parlor. Reports of the McCurdy

recital were given by Mr. Buhl, Mrs. Maltby, Miss Briesen and Miss Doodson. A new venture was sponsored by the Central Chapter—an organ competition at the annual Welsh eisteddfod held in Utica Nov. 23 and 24. The playing took place on the four-manual Skinner organ in Grace Church and six young organists entered. Dr. Alfred Whitehead of Montreal was the adjudicator. He gave a careful analysis of each contestant's playing which proved most interesting to Guild members. Miss Nellie Doodson, A.A.G.O., won the \$10 prize and Miss Doris Thorne received honorable mention as a very close second. Miss Briesen outlined plans for the harmony class which will begin in January. The meeting adjourned and tea was served by the hostess.

LUCRETIA BOTHWELL, Secretary.

Rhode Island Chapter.

A recital by Miss Louise Winsor, organist and director at St. Luke's Episcopal Church, East Greenwich, R. I., was given at Central Congregational Church, Providence, Nov. 25. The recital was open to the public and the program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique" and "Benedictus," Couperin; Prelude and Fugue in D major, Bach; "Invocation," Francis W. Snow; Scherzo in E major, Gigout; Two Improvisations on Gregorian Hymn-tunes, Everett Titcomb; Scherzo and Allegro Vivace from Symphony 2, Vienne.

On Monday evening, Dec. 9, in the St. Stephen's Church choir rooms, a meeting was held and an illustrated talk was given by Miss Elna Sherman on the centenary programs given in England the past summer on the life of Thomas Hardy. Mrs. Sherman played some of the carols and songs that Mr. Hardy mentions in his stories and poems on the harpsichord and recorder. An informal Christmas party followed, with games and exchange of gifts.

MARY E. LUND, Registrar.

Christmas Party in Detroit.

The Michigan Chapter combined with the Detroit Woman Organists' Club to hold the annual Christmas party. This year the party was held at the Euclid Avenue United Brethren Church Dec. 10. About forty members and guests were present for dinner. Gifts were exchanged and carols sung. Dean Laughton was a fine Santa Claus and everyone agreed that it was the best Christmas party in a long time.

A. B. CALLAHAN, Secretary.

Fox Plays for Erie Chapter.

The Erie Chapter presented Virgil Fox in the beautiful Church of the Covenant Dec. 4. The organ is a four-manual and solo Skinner. Several thousand delighted listeners enjoyed the program, which included: Trumpet Tune and Air, Purcell; Scherzo (Symphony 2), Vienne; "Come, Sweet Death" and Fugue in D major, Bach; Communion ("L'Orgue Mystique"), Tournemire; "Fileuse" ("Suite Bretonne"), Dupré; Andante Sostenuto ("Symphonie Gothique"), Widor; "Carillon," Vienne; "Perpetuum Mobile," Middelshulte; "Clair de Lune," Vienne; "Christmas," Dethier.

MYRTLE DUFFY, Sub-dean.

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News of the American Guild of Organists—Continued

Chesapeake Chapter News.

The Chesapeake Chapter held its meeting Monday evening, Dec. 2, at Emmanuel Episcopal Church, Baltimore. Following a brief business session, Frederick Erickson, F.A.G.O., organist and choirmaster of the church, conducted an interesting and educational discussion on choir problems. Members then adjourned to the church auditorium, where Richard Ross played in fine style on the four-manual Austin organ "By Babylon's Wave," Bach; Wesley's Gavotte and "Jerusalem, High Tower, Thy Glorious Walls," Karg-Elert.

On Monday evening, Jan. 6, the chapter will have dinner at a downtown restaurant. The business meeting will be held at Old St. Paul's Episcopal Church and members will have an opportunity to see and hear the four-manual Skinner organ which has just been rebuilt and enlarged by Ernest M. Skinner. Mr. Skinner will then address the meeting.

Richard Ross will play a recital at the National Episcopal Cathedral in Washington Jan. 5 at 5 p. m., after the afternoon service.

RALPH H. REXROTH.

Georgia December Meeting.

The December meeting of the Georgia Chapter was held Dec. 16 in the form of a supper meeting at Lakemoore, just out of Atlanta. Mrs. Victor Clark, the dean, announced plans for the recital by Claire Coci Jan. 9 at the Peachtree Christian Church in Atlanta.

The feature of the meeting was the fascinating book review given by Mrs. C. W. Dieckmann. She chose Oscar Levant's popular "A Smattering of Ignorance" and was warmly applauded for giving the members of the Guild and their guests a rare treat.

Oklahoma Chapter.

The Oklahoma Chapter held its December meeting the night of the 9th at Trinity Episcopal Church. The dinner table was made attractive with Christmas decorations and a spirit of festivity prevailed. Following dinner Dean Marie M. Hine presented the speaker of the evening, Mrs. Sara Ruby Kauffman, a charter member of the chapter, who had chosen for her topic "Christmas Hymns of Many Lands." Beginning with the music of the Hebrews and early Christian church, Mrs. Kauffman interested her hearers in the origin of the Christmas festival and its music.

The principal event for this season will be a recital by Nita Akin. A banquet will precede the recital and for the occasion the Oklahoma City Chapter is to be entertained. The dean appointed a committee to arrange details, consisting of Ethel Kolstad, Martha Blunk and Mr. Weaver.

For a number of years it has been the policy of the Oklahoma Chapter to pursue a study course in preparation for A.G.O. tests. This season it is confined to "questions in musical knowledge," "ear tests" and "modulation." The musical knowledge questions are assigned one month in advance, the December topic being taken from "History of Musical Thought," by Donald Ferguson. The question "How many symphonies did Sibelius write" created a heated controversy. It happened that on the preceding day several members heard the broadcast of the New York Philharmonic Orchestra, with its commentator, Deems Taylor, who happened to talk on Sibelius. The organists who heard Mr. Taylor were positive that Sibelius wrote seven symphonies, whereas those who had read "History of Musical Thought" said eight.

Alice Maher, chairman of recitals, announced that the next program at Philbrook Art Center will be a historical recital by Mr. Weaver Jan. 19. The Philbrook December recital was given by John Meldrum, director of music at the Oklahoma College for the Blind at Muskogee.

JOHN KNOWLES WEAVER,
Chairman of Publicity.**Central Pennsylvania.**

The Central Pennsylvania Chapter met Dec. 17 in the beautiful new children's chapel of the Third Presbyterian Church in Altoona. The chaplain, the Rev. John C. Hare, conducted a brief service, after which recordings of the Christmas chorales from Bach's "Little Organ Book,"

played by E. Power Biggs, were heard. In the social rooms of the church the dean, Alfred Ashburn, was in charge of a business meeting and these new members were received: Miss L. Durbin-Shuck, Mrs. John L. Bice, Mrs. Raymond Shucker, Mrs. Charles F. Gleichert and Eugene Dayton. The remaining part of the evening was in charge of the program committee, with Mrs. Lawrence Nugent as chairman, assisted by Myrtle Jane Satterfield and Geraldine Landis. An informal social hour was enjoyed and refreshments were served.

HELEN M. WILSON, Registrar.

Northeastern Pennsylvania.

The first meeting this season of the Northeastern Pennsylvania Chapter was held Nov. 25 in the Green Ridge Presbyterian Church, Scranton, with Miss Ruth White, A.A.G.O., presiding. Arthur Wake, director of music at the host church and a graduate of the Westminster Choir College, delivered an address on choir organization, followed by a general discussion of choir problems. Mrs. Grace St. John announced that consideration was being given at St. John's Lutheran Church to a Bach lecture-recital by Carl Pfatteicher, and Thomas Curtis asked for the support of the chapter for the February concert in the series at Simpson Methodist Church, when Claire Coci will play.

THOMAS CURTIS, Registrar.

Harrisburg Christmas Recital.

The Harrisburg Chapter presented several of its members in a Christmas recital Dec. 9 at Christ Lutheran Church, of which Clarence Heckler is organist. The program was as follows: Allegro, Sixth Symphony, Widor, and "Christmas Evening," Mauro-Cottone (Marian L. Reiff); "Christ Today Rejoices Men," Parker (Doris F. Stuart, soprano; Frank A. McCarrell, accompanist); "Rhapsodie sur Des Airs Catalans," Gigout, and Christmas Lullaby on Luther's Cradle Hymn, Schmutz (Helen I. Runkle); "A Star Was His Candle," Del Riego, and "The Virgin at the Crib," Montani (Doris F. Stuart, soprano); "The Nativity," Hokanson, and Toccata, "Vom Himmel hoch," Edmundson (Alfred Ashburn). Guests were present from York and Hanover.

The Guild were to be guests at the home of Miss Laura Garman during the Christmas holidays. She will be assisted by Mrs. Edna Mann.

FLORENCE M. BROWN, Secretary.

Texarkana, Tex., Chapter.

The Texarkana Chapter met the morning of Nov. 26 at the Beech Street Baptist Church. After the business session Mrs. Lloyd White gave a very interesting paper on the mechanics of the organ. "Come, Sweet Death," Bach, and "Variations on a Theme by Rousseau," William Felton, were played by Mrs. J. P. Watlington, and the First Sonata, Mendelssohn, and "Harmonies du Soir," Karg-Elert, were played by Miss Florence Caven.

MRS. ROY POLLARD, Secretary.

Oregon Chapter.

Activities of the Oregon Chapter include Monday noon recitals on the Parker Memorial Chapel organ of the Central Y.M.C.A. of Portland by Mrs. Edna Wickersham, Oct. 21; B. H. McClain, Oct. 28; Mrs. Winifred Worrell, the dean, Nov. 4; Miss Martha Reynolds, A.A.G.O., Nov. 11; Miss Martha Grant, Nov. 18, and Mrs. Mary E. Stevens, A.A.G.O., Nov. 25. Mrs. Stevens' program consisted of works by contemporary American composers and was as follows: "Rhapsody Gothique," Diggle; "Shepherds in the Fields," Catharine Doige; Reverie, John Gordon Seely; Pastoral, A. Louis Scarmolin; "Twilight," Anna Carbone; "Beyond the Aurora," Harry C. Banks, Jr.; "Consolation," Rosseter G. Cole; Meditation, Katharine E. Lucke; "Beside Still Waters," Van Denman Thompson; Fugue in B flat, Dudley Peele.

At a vesper service under the chapter's auspices at Trinity Episcopal Church Nov. 17 organ numbers were played by Frederick W. Goodrich, Joseph Michaud and Alice Johnson Siegfried.

A luncheon in honor of Joseph Bonnet took place at the Imperial Hotel Nov. 23.

Mr. Bonnet gave a recital on the City Auditorium organ on the following Sunday afternoon, under the sponsorship of Joseph Michaud.

G. E. ROEDER, Secretary.

Delaware Chapter.

The Delaware Chapter held its December meeting in Mitchell Hall, University of Delaware, at Newark, Dec. 10, following a recital by Firmin Swinnen, one of its members. The November meeting was held Nov. 19 at the Peninsula Methodist Church. Miss Sarah Revelle, soprano soloist, gave a recital preceding the meeting. Arrangements and program were in charge of Wilmer C. Highfield, organist of the church. At both meetings Sarah Hudson White, the dean, presided.

The next meeting will be a New Year's party early in January at the Hanover Presbyterian Church in charge of Miss White.

WILMER C. HIGHFIELD, Secretary.

Monmouth Chapter.

More than 500 persons attended the candlelight carol festival given on Dec. 16 in St. Paul's Methodist Church, Ocean Grove, despite a heavy downpour of rain. The choir of 120 from the churches of Monmouth county was directed by Laurence Dilsner, Long Branch Junior College director and organist of Trinity Episcopal Church, Red Bank. The Rev. Otto L. F. Mohn, pastor of the Grand Avenue Reformed Church, Asbury Park, was the narrator. Miss Thelma Mount, A.A.G.O., organist of St. Paul's, presided at the candle-decked console and began with the Christmas Fantasy by Faulkes and "Gesu Bambino," Yon. The service included the singing of a number of carols. The final organ number was the Toccata and Fugue in D minor, Bach. Miss Thelma Mount, Charles Patrick, Mrs. Paul Phoenix and Mrs. Virginia Parslow, the concert committee, arranged the service.

On Nov. 18, in the Grand Avenue Reformed Church, Asbury Park, Charles Patrick, former dean and organist of the

church, played a recital, assisted by Mrs. Ann Parker, soprano. Mrs. Robert Fisher, the dean, presided at the meeting which followed, and plans were made for a Christmas carol festival in December.

Christmas Program in Tallahassee.

The Tallahassee branch of the Florida Chapter held its annual Christmas program and party on the evening of Dec. 16 in the tower organ room of Florida State College for Women. The following program was presented: "Hark, the Herald Angels Sing," Mendelssohn (Corinne Butler at the organ); Bohemian Christmas Cradle Song, Poister (Mary Stephenson); "In dulci Jubilo," Bach (Annette McFarlin); "Gesu Bambino," Yon (Edith Pfarr); "The Song of the Shepherds," Otis (Virginia Rouse, violinist; Betty Potter, cellist, and Helen Anderson, organist); Chorale, "A Rose Bursts Forth," Deigendesch, and "Christmas Eve," Malling (Jeannette Tharpe).

Immediately afterward, at a short business meeting, Helen Anderson was elected as the new secretary, Mary Stephenson as registrar and Jeanette Tharpe as librarian. Announcement was made of the January meeting, Jan. 9, which will be an Epiphany service, followed by the Feast of the Three Kings dinner.

JEANNE COMPTON, Secretary.

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News of the American Guild of Organists—Continued

Twelfth Night Party in New York.

A Twelfth Night party is announced to be held in New York City Monday, Jan. 6. It will take place at Schrafft's restaurant, 556 Fifth avenue, and will bring together the Guild forces and visitors for an auspicious beginning of the year 1941. Dinner will be served at 7 o'clock. Entertainment is promised by Gustav Ferrari, John Doane "and his troupe of trained seals," Mr. and Mrs. George Mead, the New York University quartet and the "A.G.O. Philharmonic Symphony Orchestra," playing a Haydn symphony for its "only New York appearance." All this assures abundant entertainment and hilarity. There will be dancing after dinner.

Bonnet Recital for Guild.

Returning from a tour which took him as far west as the Pacific coast, Joseph Bonnet played a brilliant recital for the American Guild of Organists in St. Thomas' Church, New York, Dec. 9. He opened the program with a group of pieces by Purcell, Sweelinck, Couperin, Cabanilles and de Araujo. Superb registration and well-wrought interpretations marked the playing of each one. Of special interest were the two Spanish compositions, recently edited by M. Bonnet. Two Bach chorales, "O Mensch, bewein' Dein Sünde Gross" and "De Profundis," followed the first group and Bonnet played with a dignity and spiritual insight which allowed the music to speak in its true majesty.

Coming to the compositions by modern composers, M. Bonnet included three of his own, "In Memoriam," "Deuxieme Legende" and "Pisen Ceskeho Naroda." The last two pieces on the program were the Allegro Cantabile of Widor and the Finale from the First Symphony by Vienne. Rarely has one heard the Widor Cantabile played as it was by Bonnet on this occasion. As several remarked, it was a great lesson in organ playing. The always welcome Vienne Finale brought the recital to a climax.

Guests at Gleason Home.

The Rochester Chapter met Dec. 10 at the home of Harold Gleason. The evening was spent listening to recordings made by famous organists of France, England, Germany and America. There was a good attendance at this interesting meeting. Some of the new members were introduced at this time. The meeting closed with a business discussion and social hour.

Indiana Chapter.

The November meeting of the Indiana Chapter was held in St. Paul's Episcopal Church, Indianapolis, Nov. 26. The choir under the direction of Jane Johnson Burroughs gave a beautiful program. A new communion service by Helen M. Rice, organist of the church, was sung at the close of the program.

The chapter had a gay Christmas party at All Souls' Unitarian Church Dec. 19. Santa made his appearance and read amusing letters from members. One asked for a new music committee.

ELSIE MACGREGOR, Secretary.

San Diego Chapter.

The San Diego Chapter met Dec. 2 at the First Congregational Church for a business and program meeting. Rabbi Bergman of Temple Beth Israel delivered a most interesting talk on the traditions of the music in the Jewish service. Parts of the Bible were chanted in Hebrew by Mr. Michael, a soloist at the temple. Violet Hamilton, Charles Cannon and Theodore Naumann sang traditional and later forms of Hebrew music. Rabbi Bergman, to illustrate his lecture further, brought an old type of brass horn to the meeting. This horn is still used in the service.

Following the program, refreshments were served on a gayly decorated Christmas table.

HAZEL S. WALTON,
Publicity Chairman.

Youngstown Members Entertained.

Mr. and Mrs. Jay Hornberger entertained the Youngstown Chapter at their home on the evening of Nov. 26. The program was provided by members and included a group of songs by Frank Fuller, piano numbers by Miss Mary

Huber and readings by Helen Berg, a pupil of Miss Emma Cook. A musical quiz conducted by the regent, Mrs. Hornberger, afforded much amusement, after which we enjoyed a buffet supper.

D'NELLE RILEY, Secretary.

Events Planned in Wisconsin.

Despite a heavy snowstorm, which blocked traffic, the meeting of Wisconsin Chapter members at the home of Mrs. Winogene Kirchner in Milwaukee Nov. 26 was well attended. Plans were made for a program at Immanuel Presbyterian Church Jan. 26. Another program is scheduled at Ascension Lutheran Church in February. The choir festival, an annual event, will be given March 3 at the usual place, the First Methodist Church.

After the business meeting an interesting illustrated talk on Scandinavia by Miss Gertrude Jacobs was heard. The remainder of the evening was spent in enjoying the luncheon and a social time.

ARTHUR KNUDSON.

Florida Chapter Proceedings.

The annual meeting of the executive committee of the Florida Chapter was held Dec. 2 at the Y. W. C. A. in Tampa, where luncheon was enjoyed preceding the business session. Mrs. Charlotte Pratt Weeks, dean, presided, and appointed Mrs. Sam M. Kellum as secretary, in the absence of Mrs. Louisa Entenza of Jacksonville. Mrs. George F. Hayman, regent of Tampa branch, extended the official invitation to the chapter to hold the annual convention in Tampa in May. This was unanimously accepted by the executive committee and the dates agreed upon were May 12 and 13. Election of a nominating committee followed, with this result: Mrs. Grady Norton, Jacksonville, chairman; Charles L. Budden, St. Petersburg; Mrs. Florence Willard, Orlando; Mrs. George F. Hayman, Tampa, and Fred Gehan, Tallahassee.

MRS. SAM M. KELLUM,
Secretary Pro tem.

Miami Chapter.

The Miami Chapter met Dec. 7 for a Christmas luncheon at Captain Tom's, one of the colorful spots of Miami.

On Dec. 22 Gertrude Talbott Baker gave her annual candle-light service at Plymouth Congregational Church.

RALPH ROTH, Secretary.

Tampa Branch Activities.

A special meeting was called by the regent, Mrs. George Hayman, Nov. 21, at the First Christian Church, Tampa, Fla., to discuss the activities of the Tampa branch for the season. The first program was a Guild hymn service the evening of Nov. 24 at the First Christian Church, with singing by the combined choirs of Tampa churches, under the direction of Dr. Nella A. Crandall, and the Rev. A. H. Wilson, pastor of the church, relating stories of the hymns.

Mrs. Charlotte Pratt Weeks, dean of the Florida Chapter, called a state executive board meeting Dec. 2 at the Y.W.C. A., at which time plans were made for the state convention to be held in Tampa in May. The officers of the Tampa branch were hosts to the board for dinner.

On Dec. 2 Tampa members were guests of Mr. and Mrs. Harold Horton at a Hammond recital by their son, Frederick Horton, a new member of the Tampa branch. Mr. Horton's program was as follows: "Suite Gothique," Boellmann; "Evening Star," Wagner; Norwegian Dance, Grieg; "Dawn," Jenkins. After the recital Mrs. Horton entertained the guests at a buffet supper.

Miss Julia Hayman, daughter of Mrs. George Hayman, the regent, was presented in a piano recital in November. Mrs. Nella Wells Durand's daughter, Monona (Jeanette), coloratura soprano, has been singing over WTSP, St. Petersburg, Fla., since September.

Dr. Nella A. Crandall was to present her twelfth annual Christmas candle-light service Dec. 20 at the First Christian Church.

Our annual old-fashioned Christmas carol sing was to be held Dec. 23 at the First Methodist Church, with Mr. and Mrs. J. Bertram Johnston in charge.

The Tampa branch is greatly honored in having two of the oldest organists as honorary members. Both are still active.

One, Eben H. Bailey, 97, of Ipswich, Mass., a staff writer for the White-Smith Music Publishing Company, Boston, has been a prominent church organist as well as an eminent composer. The other, Dr. Minor C. Baldwin of Onset, Mass., a former teacher of Mrs. Durand, is nearly Mr. Bailey's age and still drives his own car and gives organ recitals. Both men are well known in Tampa, as they make Florida their winter home.

NELLA WELLS DURAND, Secretary.

St. Petersburg Branch.

The St. Petersburg, Fla., branch met Dec. 4 at the home of Mrs. A. D. Glascock for its monthly luncheon and business meeting. Elaborate plans are being made for the Claire Coci recital to be given Jan. 17 at the First Congregational Church. Mrs. Charlotte Pratt Weeks, state dean, gave a report of the meeting of the executive board of the Guild, which took place Dec. 2 in Tampa. The Tampa branch will be host to the Florida state convention of the A.G.O. in May.

The December console meeting was held Sunday, Dec. 29, at the First Methodist Church. The following program of Christmas music was to be presented: Organ, "Dawn," Jenkins (The Rev. George Gibson); vocal duet, Theda and Wanda Nave; organ, Pastorale, Guilment (Mrs. A. D. Glascock); flute solo, "A Christmas Carol" (Mrs. Hiram Farland); organ, Christmas Offertory, Grison (Mrs. Emma Corey); solo, "The Infant Jesus," Yon (Mrs. O. M. Minnich); organ and piano duo, Christmas Fantasy, Louis Hollingsworth (organ, Mrs. Charlotte Pratt Weeks; piano, Helen McClellan); organ, Christmas Postlude, "Sit Laus Plena, Sit Sonora," Best (Edwin A. Leonhard).

HELEN MCCLELLAN, Secretary.

Christmas Party in York, Pa.

Bierman's restaurant was the scene of a beautiful Christmas party and banquet of the York Chapter Dec. 10. Games were played under the direction of Mrs.

Myrtle Hendrickson and the dinner was planned by Mrs. Catharine M. Chronister, Miss Violet M. Hoke and William G. N. Fuhrman. After the party a business meeting was held and it was decided to have C. Robert Ege, the blind organist from Philadelphia, give a recital in York in May. Mrs. Lloyd C. Wheeler, soprano soloist of Christ Church, York, entertained with several selections.

Many of the chapter members have attended the recitals given by J. Herbert Springer on the large four-manual Austin of 12,000 pipes in St. Matthew's Lutheran Church, Hanover, Pa.

The next meeting will be held in St. Matthew's Lutheran Church, Hanover.

WILLIAM G. N. FUHRMAN.

Waterloo Chapter.

The Waterloo, Iowa, Chapter met Nov. 26 at Christ Episcopal Church for a short business meeting, after which a recital was given. The program was as follows: Sinfonia, Fantasia in G minor and "Jesu, Joy of Man's Desiring," Bach, and Chorale, Franck (Mrs. Ellen Law Parrott, sub-dean); "Aus tiefer Noth," Karg-Elert; Scherzo from E minor Sonata, Rogers; Fugue in E minor, Church, and Chorale, "The Beatitudes," Franck (The Rev. Gerhard Bunge, A.A.G.O.).

Plans are being made for a recital in January by Edward Eigenschenck.

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

Premiere of Work by Bethuel Gross.

The first performance of a new Christmas oratorio, "Seven Voices at Christmas," took place at St. James' Methodist Church, Chicago, Sunday, Dec. 15, before a large congregation. The music was composed by Bethuel Gross, organist and director at this church, and the libretto is by Thomas Curtis Clark. The prologue was written by Mrs. Walter Dill Scott. The participants in the performance, under Mr. Gross' direction, besides four prominent soloists, included the senior choir of the church, the treble choir and the junior choir.



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THIS unusual Wicks Organ was recently placed in the famous 185-year-old Zion Lutheran Church, Orwigsburg, Pa., a house of worship steeped in early American History. The Wicks Company took great care in following the general design theme of the old organ (inset), so as to preserve this rich, traditional atmosphere. A Wicks Organ in any church is an added feature of excellence dignity and permanence.

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Light on Psalmody of Early New England in Book by Macdougall

"Early New England Psalmody," by Hamilton C. Macdougall, Mus.D.; published by Stephen Daye Press, Brattleboro, Vt.

Out of the fullness of a life of study of the hymns of New England, where he was born and has spent a long and fruitful life, Dr. Hamilton C. Macdougall has made his collection of the material for "Early New England Psalmody," a volume that will be fascinating to every student of hymnology. The author has prepared his book with the same insight into human nature and generous judgment that have marked his monthly comments these many years in "The Free Lance" column of THE DIAPASON, where his expressions are incisive, but always kindly.

The new book is a fit companion for Dr. Henry Wilder Foote's work on "Three Centuries of American Hymnody," reviewed last month. As the two are very different they complement each other. The growing number of church musicians who are interested not only in the hymn as it is printed, but in its history and the traditions that surround it, are to be congratulated that men such as Dr. Macdougall have gone into the subject so thoroughly for their benefit. While Dr. Foote's book is of interest to the general hymn-loving reader, Dr. Macdougall gives specific information on many points. For example, Dr. Foote speaks of the fact that in a certain period there was "a large proportion of minor tunes," whereas Dr. Macdougall examines a large group of important hymnals and gives exact percentages of minor tunes.

Dr. Macdougall begins with the hymns of the Reformation in Europe and goes on to tell the story of psalmody in New England from the days of the Pilgrims in 1620 to 1820. The author presents his material directly, through a discussion of the music itself. He first shows how and to what extent that music grew out of the music of the Protestant Reformation in Germany, France and Great Britain, and how the colonists came to know it through the psalmodies of Calvin, Sternhold and Hopkins, Thomas Este, Ainsworth and the Scottish Psalter of 1635. Dr. Macdougall follows this foundational survey with chapters dealing with the music adapted to or directly springing from the new American life and with the composers who contributed to it. There is a full account of the first hymnal, "The Bay Psalm Book" of 1640, which was also the first book printed in the colonies. Of the composers William Billings naturally receives the most prominent recognition, with a judicial interpretation of his music.

Then come discussions of collateral topics having human as well as musical interest—the singing school; the New England singing teacher; the "fuguing" tune; the grounds of music as taught here in the eighteenth century; the rhythm and melodies of the Reformation psalm-tunes and their harmonic basis; the art and practice of singing psalms, which became obsolescent in the eighteenth century and was succeeded by hymn singing, or the singing of sacred lyrics by Watts and Charles Wesley.

A word should be said concerning the typography. The book is beautifully printed, and handsomely bound, which enhances its attractiveness to the reader. There are more than thirty illustrations, all of historical interest, such as the title page of the "Bay Psalm Book," a reproduction of "The New England Psalm Singer" and a number of tunes. G.

"Music in the Middle Ages," with an introduction on the music of ancient times, by Gustave Reese; published by W. W. Norton & Co.

The vast majority of choir directors have an interest in medieval music, some greater, some less, some from motives critical of what they think is an artificial revival of the merely archaic. To all has come at times discouragement over the difficulty in finding their information in up-to-date form, free from the maze of controversies and from the nuisance of having to search in ponderous encyclopedias. Those days are now over, and for the first time in forty years there is

available, in Mr. Reese's book, the sort of knowledge they seek. It is not just a skimming of the surface—that is already provided (not always accurately) in the opening chapter of most musical histories—but a thorough and scholarly compression of the vast amount of research carried out in these fields since the first great impetus was given in the nineteenth century by the publications of Coussemaker and in 1901 by Wooldridge in the "Oxford History of Music."

If interest is for the time confined to one field, let us say Gregorian chant, or early English polyphony, the book is so arranged that the subject may be read up in distinct chapters without undue turning back. And in addition to the bibliographies there is a fairly comprehensive list of recordings—one notable omission being the Columbia (English) D40119, "Sumer Is Icumen in," far better than the one listed on page 479 and presumably not what the author calls a "collector's item" (page 467), as its companion record of the "Agincourt Song" is listed on page 469. The necessity of "sounding" for the right understanding and appreciation of medieval music is too obvious to need more than a mention, and this record list adds very greatly to the value of the book.

Most important is the influence this work will have, or should have, upon the study of our older music. We may look for a new spurt in music research, after a healthy pause for digestion, helped on not so much by any fresh and original conclusions on the part of the author—in which he is perhaps over-modest—but by the exhaustive bibliographies, which will deter the slothful from further inquiry, but will spur on the scholar, who will know just what territory has been explored and will be freed from the fear of wasting time by unnecessary work over ground already covered. Here and there some indication is given of what works are reliable and what are not. In details, of course, one cannot expect invariable agreement; but in the main the guidance is good. But this guidance might be extended farther back. It is a temptation to the enthusiastic musicologist to doubt the usefulness of much written in recent times, notably in *Zeitschriften*, while accepting without question all medieval treatises (sometimes in reality only students' notebooks). Musicology—owing perhaps to the unrestrainable zeal of its early pioneers—has a bad tradition in the reliability of its materials. But if we (rightly) suspect, check and evaluate transcripts from Maldeghem and Coussemaker, from the Austrian *Denkmäler* and from Early English Harmony II, then why should Anonymus IV, Prosdocimus, de Grocheo and Jeremy of Moravia be taken as infallible guides to the practice of their day? Is it not safer to build on the actual musical remains and to use the "theorists" not as controls, but as illustrations?

The book is an unconscious witness to the apparently immense preponderance of church music over secular music in medieval times. But the question is by no means simple, being complicated by the comparative scarcity of evidence for secular music—comparative, for the church music itself is preserved only in part and we have no means of knowing how much has been lost. We are, therefore, obliged to build, with open mind, on what we happen to possess; and this book shows us that fifty years of research have not materially altered the proportion between sacred and secular.

ANSELM HUGHES, O.S.B.

Brungardt Article in Brochure.

The informative article on "Reverberation and the Organ," published in August in THE DIAPASON, from the pen of A. O. Brungardt, general manager of the Estey Organ Corporation, has been issued in a revised and extended form in a booklet of thirty-seven pages by the Estey Corporation. The article is a summary of the results of a study of the effects of architectural acoustics on organ pipes, and is of a character that interests every progressive organist and organ builder.

A Christmas arrival in the home of Mr. and Mrs. Rolfe M. Herron of Detroit, Mich., is Lee Frederick Herron, who was born Dec. 13 and who is the second child in the family. Mrs. Herron will be remembered as Adelaide Lee, prominent Detroit organist and one-time winner of the Estey prize under the auspices of the American Guild of Organists.

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THE DIAPASON

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A MINISTER ON THE PRELUDE

What is called "The Pastor's Corner" in the weekly folder of the First Methodist Church of Sacramento, Cal., for the first Sunday of December is devoted to "The Spiritual Values of the Prelude." The heading is such that it should attract the attention of every organist. What this minister says on his topic is so much to the point, so much the fruit of thought by one who evidently does not consider the sermon the supreme and only feature of a Sunday service, that it is a privilege to reprint it in full for the benefit of all our readers. Here is what this California pastor, the Rev. A. Raymond Grant, D.D., writes:

"How you start anything is important. Services of worship in our Protestant churches begin with an organ prelude. This prelude is not an overture. It is not a curtain-raiser; there is no curtain to raise. The performance (to continue the simile) begins for the worshiper the moment he enters the sanctuary, and the program of worship in which he has come to participate begins with the prelude. It is a part of the service, and should not be considered as in any sense preceding it. It is, of course, introductory and prefatory, and should be serious, sincere and simple enough to support, to induce, even to compel an attitude of reverence, devotion and worship.

"Men cannot live by bread alone. The real dynamics of life are spiritual forces. Power, energy, restraint, compulsion, enthusiasm, zeal, faith, courage, that which enables us to carry on with vigor and joy, comes from a source outside ourselves. And, like a rundown storage battery, we need constantly to be recharged. This is an important function of our religious service—recharging life, renewing faith, restoring the soul. While the 'contact' must be made individually, the prelude may serve to clean the corrosion and dust from the contacts and to tune out the static and other interference, so that the worshiper, tuning in (as it were) on God, may have a clear reception.

"The ideal prelude is one which serves to clear the mind of distractions; to direct the attention of the worshiper to beauty, that is truth; to help sustain him in a mood of reverence and fittingly to accompany his silent meditations. As Henry Ward Beecher said, 'If it were possible to make the door of the church a screen through which should come the fresh, living, immortal soul, but none of its drudgeries or cares, how blessed

would that be.' Now that is what the organ undertakes to do. It should take up the congregation and wash them clean in sound. It should disperse all secular and worldly impressions. If an organ be well played at the beginning, as soon as its tones cease the congregation is reasonably prepared to join with the choir in singing the opening hymn.

"The good bishop in Victor Hugo's 'Les Misérables' had a garden, four box-bordered squares. In three of these were vegetables, and in the fourth the bishop had planted flowers. One day his sister said to him: 'Monsignor, although you turn everything to use, here is an unemployed plot. It would be better to have lettuce there than bouquets.' 'Madame,' the bishop said, 'you are mistaken; the beautiful is as useful as the useful.' He added after a moment's silence: 'More so, perhaps.'

"Remember to worship during the prelude. Talking, visiting is taboo. This is God's house. Worship Him 'in spirit and in truth.'"

We hope that every organist will read and ponder these comments. We only wish that every clergyman might have his attention directed to them. In thus placing the prelude on a higher plane than a period of more or less restrained noise to cover the hoofbeats of an arriving congregation, or their Sunday morning chatter, the Rev. Dr. Grant at the same time places a responsibility on the organist. The "ideal prelude" which he describes is the only one that deserves better treatment than is accorded the pre-service organ music in the average church. If the organist merely fills the allotted time with indifferent performance of poorly-prepared and meaningless music, or if he feels that it is incumbent on him to give a recital that displays his skill, he does nothing to "tune out the static *** so that the worshiper, tuning in on God, may have a clear reception." Nor will he "disperse all secular *** impressions" with worldly compositions.

Everyone realizes the apparently low esteem in which the prelude seems to be held in many churches and the majority of organists have been discouraged from putting forth real efforts to prepare the congregation for the service when that congregation will not listen. Imagine the effect on preaching if the people in the pews conversed, gazed about to study the faces and the garb of those about them and generally treated the sermon as they would the oratory of a street hawker! We can't convert our church people when even the most devout ministers find that a tough job; but we can do our part, if we are not already doing it, to make the prelude what it should be. There have been instances in which a persistent adherence to this ideal has changed the attitude of the people in the pews gradually to a point where they attached the proper value to what is and should be the important beginning for worship.

ORGANISTS LAST LONG

Basing its conclusion on a reunion held in Texas, the *San Antonio Express* of Nov. 17, for a copy of which we are indebted to Mrs. E. C. Van Ness, the *San Antonio* organist, declares that "the way to win a steady job is to get employment as a church organist."

The newspaper reports that two Texans, John M. Steinfeldt of San Antonio and W. J. Marsh of Fort Worth, had a reunion with Joseph Bonnet of Paris, who was in Fort Worth for a recital. Professor Steinfeldt went to Fort Worth to meet and hear Bonnet, whom he knew in Paris fifteen years ago. The three organists compared dates and found that Joseph Bonnet has been organist at St. Eustache in Paris thirty-five years; Professor Steinfeldt has been organist of St. Mary's in San Antonio forty-six years; W. J. Marsh has been organist of the First Presbyterian Church in Fort Worth thirty-five years and at St. Patrick's Church, Fort Worth, twenty-five years. At St. Patrick's Church Mr. Marsh succeeded the late R. J. Lamb,

who held the post for thirty years.

News of anniversaries published in THE DIAPASON nearly every month illustrates the fact that organists as a class hold their places long—which may be interpreted as evidence of their patience or of the patience of the churches. Probably it is both. As insurance risks organists should rate as a favored class. Taken by and large we seem to have strong hearts, gentle spirits, nimble hands and feet, thick skins, good digestions and other qualities necessary to live long and sometimes to suffer long.

JAMES HOTCHKISS ROGERS

It is not always difficult to win the acclaim of the world at large; sometimes a winning smile or an appealing radio voice will do wonders. But when those most closely associated with a man in his daily duties praise his character there is evidence of real worth that goes deeper than a pleasant manner and a gracious mien. As a composer the world has known and admired James H. Rogers for many years, and his compositions, especially his songs, are destined to live far beyond the span of eighty-three years that was allotted their creator. Mr. Rogers, not as the composer, or organist, or critic, but as the man, is portrayed in the following tribute paid to him the day after his death by the Rev. Barnett R. Brickner, rabbi of the Euclid Avenue Temple, Cleveland, which Mr. Rogers served for half a century:

"He was a truly great man. He had a great soul. Possessor of a keen sense of humor, unusual tolerance and a very sweet disposition, he was one of the most lovable men I ever have met.

"I shall never forget his answer to a question I once asked him. I inquired why he never harshly criticized anyone. He replied that his function was to encourage rather than discourage an artist, to be critical, but not destructively so.

"His death is a personal loss to me and to members of the Euclid Avenue Temple congregation, which he served for fifty years. More than that, though, his death is a distinct loss to the world."

To be thus appraised by one's fellow men is a glorious finale to a life marked by much achievement and signal success.

Here is a hymn story that is right up to the minute: A Chicago man received a letter from a niece in England, as reported by June Provines in her "Front Views and Profiles" column in the *Chicago Tribune*, telling of the singing of the old harvest hymn, "We Plow the Fields and Scatter the Good Seed on the Ground" in a little chapel in a Lancashire city when the Nazis came over and began to "bump" the place. Instead of rushing to the nearest shelter the worshipers sang louder to drown out the noise of the bombs. It wasn't until later that they saw the humor of the refrain they were singing after each verse: "All good gifts around us are sent from heaven above." Incidentally both this hymn and the tune are of German origin. The hymn was written by Matthias Claudius, a German newspaperman of the eighteenth century and friend of Goethe, while the tune, the well-known "Wir Pflügen," was composed by a contemporary of Claudius, Johann A. P. Schulz, a native of Lüneburg and pupil of Kirnberger, who became a conductor for royalty and for many years was engaged by the Danish court.

Purvis Presents "The Sower."

A contribution to the Thanksgiving musical season of Philadelphia was the presentation Nov. 24 of the cantata "The Sower," by Harold Darke, at St. James' Church under the direction of Richard Purvis, organist and choirmaster. A capacity audience heard the first performance of the work in downtown Philadelphia. The St. James' choir of boys and men was directed by Mr. Purvis and assisting were Velma Godshall, soprano; Veronica Sweigart, contralto; John Toms, tenor; Howard Venderburg, baritone, and John Cooke, organist.

Recalling the Past
from The Diapason's
Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were recorded in the issue of Jan. 1, 1916—

Albert Riemenschneider was appointed organist of the Euclid Avenue Baptist Church, Cleveland, known as the Rockefeller church.

M. P. Möller reported 177 organs built and shipped by his factory in the first eleven months of 1915.

A large four-manual organ was completed by Ernest M. Skinner in Temple B'nai Jeshurun at Newark, N. J., and was opened with a recital by C. Wenham Smith Dec. 12.

The farthest north organ on this continent was being placed in the growing town of Grand Prairie City, Alberta Province, Canada. At that time there was no railroad nearer Grand Prairie City than 200 miles.

TEN YEARS AGO THE FOLLOWING news was reported in the January, 1931, issue—

The new dome organ in St. Bartholomew's Church, New York City, built by the Skinner Organ Company, was dedicated Dec. 9 with Dr. David McK. Williams at the console.

St. Paul's Lutheran Church at Allentown, Pa., opened its large Möller four-manual. Warren F. Acker, organist of the church, was honored by the congregation on this occasion, having completed twenty-seven years of service to the church.

Carl Weinrich was appointed organist and choirmaster of the Church of the Holy Communion, New York City, to succeed the late Lynnwood Farnam.

H. Leroy Baumgartner's Concert Piece for organ and orchestra had its first performance at Woolsey Hall, Yale University, Dec. 5.

Yon Discovers Thorn in Bach.

Pietro Yon has made the discovery that Bach fugues are not all roses. At his recent appearance in Carnegie Hall, New York, he found a thorn in the finale of the great C major Toccata, Adagio and Fugue of Bach. While performing the first movement, which has an elaborate pedal cadenza, he put his right hand on the seat to steady himself and received a painful shock to his index finger. There was but one thing to do—keep his feet going and take a look at the finger. He beheld a large thorn protruding therefrom, which he proceeded to extract with his left hand. Then he rubbed the injured digit on the bench to stop the flow of blood, so that he might continue the toccata on the manuals. At the conclusion he looked about for the cause of the accident and found that someone had placed a bunch of roses beside him, into which he had thrust his hand.

Utica Choir Sings "Spirit of England."

The Bach Choir of Grace Episcopal Church, Utica, N. Y., gave a concert in the Thomas Proctor High School auditorium Dec. 4 for the benefit of British war relief. The choir sang the Brahms "Requiem" and Elgar's "Spirit of England." A small symphony orchestra accompanied the choir and J. Laurence Slater conducted. More than 1,000 people were in attendance in spite of wintry weather, and \$600 was turned over to Mrs. J. L. Slater, chairman of the British war relief unit in Utica. Dec. 17 the choir went to Little Falls, N. Y., to give a program, singing part 1 of "The Messiah" and "The Spirit of England."

Service of "Worship through Music."

A special service of "worship through music" was held in Emmanuel Baptist Church, Brooklyn, N. Y., Sunday evening, Nov. 24, under the direction of George W. Volkel, F.A.G.O., organist and director of music. The motet choir was supplemented by the Philharmonic Choir of Brooklyn, Paul Thayer, conductor. Mr. Volkel's organ selections included the "Hebrew Prayer of Thanksgiving," Gaul, and the Allegro Vivace from Mendelssohn's "Reformation Symphony." Frank's "Psalm 150," Sibelius' "Onward, Ye Peoples" and Arkhangelsky's "The Day of Judgment" were among the anthems.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

John A. Glaser of the English Lutheran Church of Our Saviour, Brooklyn, N. Y., writes me: "Enclosed please find program which will please you, since you are an ardent advocate of the American composer. With kindest regards, Yours sincerely."

It is a pleasure to find that a brother organist considers me to be an ardent advocate of a cause so good. Let me be frank: I do not consider myself to be an advocate for the American composer, but rather a person who pleads for liberality of view, for a search for what is good, for a spirit of freedom in thought and action, for strength of mind to avoid cliques, for friendliness to merit wherever it is found. Don't be a coward; if you love Sullivan's "Lost Chord," stand up and say so; if you can't "make" Brahms, climb a telephone pole and shout out to the four winds of heaven: "I don't like Brahms!" If we all had more open-mindedness, more fearlessness, the art of music would benefit largely.

About the Guild examinations—they seem to come back again and again to the question of strict counterpoint. I fancy there are more young organists who will not take the examinations because they can't, for the life of them, see why they should submit to a discipline that has no direct relation to music itself and has no standing as *art* among composers.

Strict counterpoint is a game, a mechanical way of studying the logic of musical tones, of their behavior in society. The trouble with our examinations is that we stop before we've really got to the stopping-place. When your tutors get to the point where they have taught you the application of S.C.'s principles (not the rules, no indeed!) you are at the stopping-point. Young musician, do not make the mistake of thinking there's nothing in S. C. There is nothing in it until you apply its principles.

Did you notice that on a recent program Barbirolli placed Arthur Foote's Suite for Strings? Koussevitzky has also done it recently. What a gracious thing to do!

In listening at a Sunday afternoon concert, via radio, to Brahms' "Academic Overture," for some reason or other I noted particularly the plagal cadence (IV-I) at the end. It has occurred to all of us that the authentic cadence (V-I) outnumbers the plagal in the practice of composers. Perhaps its less frequent use induces us to note the plagal more particularly; it certainly is effective in the Brahms Overture. Another fine plagal ending is in the coda of the "Meistersinger" Vorspiel; but perhaps the plagal cadence that deserves to be given praise over all its fellows is the one in "Tristan und Isolde." See the ten bars at the very end of the opera. The key, B major, is firmly established in the tenth bar from the end, and the melody in whole notes (*mi, fa, soh, soh, soh*) has the plagal feeling, the cadence itself being highly subtilized. The list of effective plagal endings can be easily extended.

It becomes my pleasant duty to thank the University of Illinois department of music for its handsome book of programs for the past academic year. Under the direction of Professor Frederic B. Stiven this great institution enjoys what may be termed a cross-section of the good music published—orchestral, chamber music, choral music, music for strings, organ, piano and voice.

It would be a breach of good manners if I were not to acknowledge with thanks the receipt of a brochure of thirty-seven pages from the Estey Organ Corporation; and my gratitude is not in the least lessened when I admit that I haven't any idea what it is all about. Still, it is a fine specimen of book-making (there's an extra fine press in Brattleboro, Vermont) and it carries on a discussion with J. B. Jamison in an amicable fashion (see Mr. Jamison's article in THE DIAPASON, August, 1940). I congratulate the author of the brochure, A. O. Brungardt, and wish I knew as much about organ tone as he

apparently does. The title of his brochure is "Reverberation and the Organ." (Estey Organ Corporation, Brattleboro, Vt.)

It was in 1855 that W. T. Best became organist to the Liverpool Corporation, playing in weekly recitals a wide range of music on the organ in St. George's Hall. So far as I am aware these recitals have been continued regularly ever since. Best, who died in 1897, was succeeded by Albert Lister Peace (1844-1912). The person who succeeded Dr. Peace, after a brief interval, is Herbert F. Ellingford, Mus.B., Oxon; his official title is "Organist to the Corporation," his post being a civic appointment. Ellingford holds his years well, has a charming personality and will no doubt play the St. George's Hall organ for years to come.

It occurred to me that since Ellingford holds the premier secular post in the world open to an organ virtuoso, an analysis of some of his recent programs might interest DIAPASON readers. Please bear in mind that the St. George's Hall organ was built in 1854, improved in 1897-8, completely restored and modernized by the builders, Henry Willis & Sons, in 1931; it has four manuals, 118 stops, 101 pistons, all under the latest and best features of modern systems of control.

There are programs for each week on Wednesday and Saturday afternoons; the recitals begin with "God Save the King" and last about an hour; there are 118 titles, counting sonatas, suites, etc., in each case as one; annotations are added frequently. The recitals are free.

Let me comment briefly on what seem to be salient features of the programs: There are forty-seven arrangements, principally of orchestral works; some of these are of large caliber, like Schumann's Fourth Symphony (arranged by Ellingford twice); Holst's "Venus, the Bringer of Peace," from "The Planets"; "Invitation to the Dance"; Overtures to "Mignon," "Raymond." (This attention to transcriptions will probably seem very "leftist" to the players who use only J. S. Bach, Cesar Franck and the modern French and the extreme works of affiliated schools. I imagine, however, that Ellingford transcribes and plays what he thinks can be done on his instrument, provided it is effective—and that is the test, isn't it?) Handel, too, comes in for a good deal of attention: Concertos 4 and 5, Overtures to "Samson," "Solomon," "Saul," "Alexander's Feast," "Triumph of Time and Truth." There are works in the larger forms, sonatas, suites, etc., and works of the complexity of Liszt's Prelude and Fugue on B-A-C-H, Ellingford's "Moto Continuo" and Passacaglia, Reger's Introduction and Passacaglia, Op. 80; there is a Sonata by Harwood in C sharp minor—the English seem to be fond of this; there is also one by Gordon Phillips of which Ellingford speaks highly; these are supported by Merkel's Sonata No. 6, the Bach-Vivaldi Concerto in A minor, the Fifth Guilmanet Sonata and the Third Vierne Symphony, and the entire six Mendelssohn Sonatas, played in one program! [Brave man! Brave audience!] As to J. S. Bach, his name appears eleven times, Cesar Franck once ("Grande Piece Symphonique"); British composers, seventeen original works. Ellingford splits up the Fifth Sonata of Guilmanet and the Third Symphony of Vierne, interpolating other pieces in the body of the original, thus: Guilmanet, Allegro Appassionato; Mozart, Andante from Symphony in E flat; Reger, Passacaglia; Guilmanet, Adagio and Scherzo; Tchaikowsky, Andante Semplce from Concerto, Op. 23; Guilmanet, Recit and Choral with Fugue. It is well at times to break up the stodginess of long pieces without a stop by playing a number of little pieces; thus Ellingford played a group of six "Hebrew Songs of Palestine" (Boosey & Co.); also a group of six short marches by Haydn, Mozart, Lully, etc.; nor does he disdain to let his auditors hear the Dvorak Humoresque or Chopin's Prelude in C minor or the "Valse Triste" (Sibelius). He is a scholar, a thinker, a man of high purpose.

These fugitive notes must not close without adding—I nearly forgot this—that Mr. Glaser is manfully struggling with 168 American compositions which he is playing preceding forty-two Wednesday evening services at his church during the 1940-1941 season. I hope all the composers whose pieces he plays will write him notes of thanks and congratulation. But will they?

Idlewild Presbyterian Church

1750 Union Avenue
Memphis, Tennessee

Mr. Ernest M. Skinner
The Ernest M. Skinner & Son Company, Inc.
Organ Hall
Methuen, Massachusetts

December 10, 1940

Dear Mr. Skinner:

I am very sorry the rush of the Christmas time has kept me from writing you before this in regards to the beautiful organ you recently finished in the First Baptist Church of Jackson, Mississippi. It was a joy and privilege to play the dedicatory recital on this magnificent instrument and I am looking forward to the next recital I am to play there on December 29th.

The action on this organ was most responsive and the plentiful supply of combination pistons made the playing of the program quite easy. However, it is the excellent tone quality in every stop that so greatly pleased me. The Diapasons are very fine, especially the Second Diapason on the Great. The whole Diapason Chorus holds together beautifully and gives the instrument a most adequate foundation. The various solo voices are "Skinner" all the way through, the Solo Flauto Mirabilis and Orchestral Flute being especially charming. The 32' Fagotto was quite an asset; I wish I had it here at Idlewild.

I am delighted that there is another fine Ernest Skinner organ here in this section of the South. The Idlewild organ is a constant joy to me in every respect and most dependable. I am sure the beautiful voicing of this instrument is in a great measure responsible for the fine audiences that attend my recitals here. More than ever, I am convinced that people want beauty in tone as well as beauty in other things and you surely create that beauty in these fine organs.

It was very nice to see you and Richmond again. I think he did an excellent piece of work in the Jackson organ.

With every good wish, I am

Sincerely yours,

[Signed] Thomas H. Webber, Jr.

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Survey of Ecclesiastical Music Published in 1940

By HARLOD W. THOMPSON, Ph.D., L.H.D.

Dr. Oliver Wendell Holmes, who was professor of both anatomy and physiology at Harvard, used to say: "I do not have a university chair; I occupy a bench." Once a year I feel that I am occupying a bench in the Guild, when I attempt a survey that should really be the work of a large committee, as it is, for example, in the Modern Language Association of America. When I finish the task, so to speak, I am ready to sign myself, as one of Dr. Whitehead's publishers did this year, not as "the arranger" but as "the stranger."

Christmas, Mixed Voices

There seems to be no lessening of activity here:

Angell—"A Threefold Noel." Unaccompanied. (Birchard.)
Baldwin, R.—"Tryste Noel." Text by Guiney. Unaccompanied, a few divisions. (J. Fischer.)

Basque-Marryott—"Companions All, Sing Loudly." (Gray.)

Billings-Dickinson—"A Virgin Unspotted." Unaccompanied. By an eighteenth century American composer. (Music Press, Steinway Hall, New York.)

Bornschein—"To Bethlehem Hasten." (White-Smith.)

Candlyn—"Love Came Down." Text by C. Rossetti. Unaccompanied. Four pages. (Gray.)

Cornelius-Means—"At Christmas." (G. Schirmer.)

Davis—"Glory in the Highest." Short introit, unaccompanied *ad lib.* (Galaxy.)

Davis—"Three Christmas Carols." Spanish, Swiss, Croatian. Unaccompanied chorus plus S solo. (Galaxy.)

English-Baird—"Coventry Carol." Unaccompanied chorus plus S. (Gray.)

English-Warrell—"Mary's Wandering." Unaccompanied. (Oxford, '39.)

English-Warrell—"St. Stephen." Unaccompanied. (Oxford, '39.)

English-Warrell—"A Merry Christmas." Melody and descant. (Oxford, '39.)

French-Dickinson—"The Citizens of Chartres." Processional or recessional. Children's choir *ad lib.* Parts for violin, cello, flute, harp (piano). (Gray.)

French-Richards—"The Friendly Beasts." S Bar. Celesta. (Gray.)

Friedell—"When Christ Was Born." Fifteenth century text. Unaccompanied chorus; sopranos divide. (Gray.)

Gascon-Marryott—"Infant So Gentle." Section for children or S. (Gray.)

German-Bitgood—"Grant Us Thy Peace." Unaccompanied round in three parts; women, T. B.; could be sung by women or by junior choir. (Gray.)

German-Warrell—"Song of the Crib," or "Joseph, Dearest Joseph." Unaccompanied. (Oxford, '39.)

Irish-Davis—"Christmas Day Is Come." Unaccompanied chorus. S solo *ad lib.* Sixteen pages. (Galaxy.)

Malin—"What Sweeter Music." Text by Herrick. Unaccompanied chorus. (Birchard.)

Marryott—"Behold, a Simple, Tender Babe." Sixteenth century text. Unaccompanied. (Summy.)

Marryott—"The Praise Carol." Unaccompanied. Long held note for S solo. (Hall & McCrery, Chicago.)

Marryott—"Christmas Street." Unaccompanied chorus plus S. (Ditson.)

Mueller—"There Were Shepherds." Unaccompanied, eight parts. (Flammer.)

Murray—"Carillon, Carilla." Text by Belloc. Unaccompanied. (Oxford, '39.)

Murray—"Our Lord and Our Lady." Text by Belloc. Unison, easy. (Oxford, '39.)

Nagle—"As I Sat on a Sunny Bank." Old text. Bell effects. Unaccompanied. (Gray.)

Oldroyd—"Lute Book Lullaby." Unaccompanied, some divisions. (Oxford, '39.)

Peace—"Lo, This Is Our God." S or T. (Schmidt.)

Sanford—"Hearts at Christmas-time." Unaccompanied; some divisions. (Galaxy.)

Schroth—"Away in a Manger." Unaccompanied, SATB plus SAT. (Kjos.)

Shaw, G.—"What Sweeter Music." Text by Herrick. (Novello.)

Slovak-Kountz—"Carol of the Sheep Bells." Celesta. (Galaxy.)

Traditional-Erickson—"The Christ-child's Visit." Unaccompanied, eight parts. (Galaxy.)

Ward, H. R.—"O Lovely Child. (Schubert.)

Wichman—"Come Thou." Unaccompanied, some divisions. (Volkwein, Pittsburgh.)

Whitehead—"Four Christmas Carols." Burgundian, Polish, two Swedish. Simply arranged. (Ditson.)

Comment on these has been made in previous articles. It is a curious fact that I only recently received the Oxford

carols of 1939, while the Novello numbers seem to come through the war zone pretty promptly.

Easter, Mixed Voices

These, of course, are not so numerous, but a few will be useful for years:

Anerio-Jenny—"Angelus Autem Domini." Latin and English. Unaccompanied. (White-Smith.)

Bach—"Alleluia." From a cantata. (Galaxy, '39.)

Candlyn—"Hail the Day." Unison sections. (Schmidt.)

Crueger-Lundquist—"Deck Thyself." Unaccompanied; a few divisions into six parts. (C. Fischer.)

Francis—"Hallelujah! He Is Risen." S. solo *ad lib.* (White-Smith.)

German-Black—"There Came to the Garden." STB. (Gray.)

Hungarian-Gaul—"Hungarian Boys' Easter Carol." Children in unison, plus SATB with some divisions. Quaint text. (Galaxy.)

Johnson—"A Song of Victory." S. Divided chorus. (J. Fischer, late '39.)

Mozart-Rosenberg—"Alleluia." From the motet "Exultate, Jubilate." SSATB. (C. Fischer, '39.)

Spanish-Gillette—"Come, Christians." (Summy, '39.)

Thiman—"A Song of Praise." Unison. Junior choir or adult processional. (Schmidt.)

Traditional-Howe—"The Blessed Christ Is Risen." Some divisions. (Gray.)

Traditional-Whitehead—"Three Easter Carols." Unaccompanied. (Gray.)

Anthems for Wartime

Of course any anthem praying for strength and courage is appropriate, but the following numbers seem especially intended for the English-speaking worshiper in this time of trial:

Davis—"A Song for Peace." Text by Whittier. Sections for TB, SSA and a descant. (Galaxy.)

Doersam—"Once to Every Man and Nation." Chorus needed. (C. Fischer.)

Erickson—"Hear Us, Thou That Broodest." S for descant. (Gray.)

Gale—"The Dawn of Peace." Text by Noyes. S or T. (Gray.)

Genet—"O Where Are Kings and Empires Now?" Processional. (J. Fischer.)

Hallstrom—"For the Peace of the World." Divisions. (Gray.)

Luvaa—"Who Trusts in God." (Flammer.)

Magney—"A Prayer." Unaccompanied. (Summy.)

Moss—"A Prayer for Peace." Text from Shakespeare. Four pages. (Novello.)

Palestinian Melody-Gaul—"Israel Lives Today." Unaccompanied, six parts. (Ditson.)

Rhodes—"Father Eternal." Short. (Novello.)

Rhodes—"O Loyal Hearts." Short. For the slain. (Novello.)

Sampson—"Our Times Are in Thy Hands." B. Four pages. (Novello.)

Sampson—"There Is a Blessed Home." On the "Annie Christi." (Novello.)

Shaw, M.—"Say Not the Struggle Naught Availeth." Unison. (Novello.)

Thiman—"A Hymn for King and Nation." May all be sung in unison; has a descant. (Novello.)

Thiman—"A Hymn of Freedom." or "These Things Shall Be." (Gray.)

Thiman—"The Eternal God Is Thy Refuge." (Gray.)

Thiman—"Thy Church, O God." Medium solo, or full. (Novello.) Ends with unison and descant.

Whitmer—"Song for Free Men." Hymn. Can be sung in unison. American text. (Schmidt.)

Zwingli-Dickinson—"Lord, We Cry to Thee." Medium solo. Fine Reformation hymn. (Gray.)

General Anthems and Motets

Musicians of severe taste will condemn some numbers in the following long list, but I have deemed it wise to keep in mind the quartet that craves a few tuneful pieces. There are plenty of superior things also:

Beach—"I Will Give Thanks." S. (Schmidt, '39.)

Black—"Come, Holy Light." Unaccompanied, divisions. (Gray.)

Bodley—"A Chant Out of Doors." Unaccompanied. B. Better for concert than church. (Kjos.) Nature.

Bornschein—"May God Be Praised." Text by Luther. Unaccompanied. (C. Fischer.)

Bornschein—"Thou Comforter." Text from fourth century. Unaccompanied, six parts. (C. Fischer.)

de Tar—"The Glory of the Lord." T or S. Sixteen pages. (Gray.) Church festival.

Dieterich—"Eternal God." Unaccompanied. (Summy.)

Dieterich—"O Lord, Thou Art Our Father." Unaccompanied, men divided. (Summy.)

Dunkley—"Psalm Eighty-two." Unaccompanied *ad lib.* This might be listed under anthems of war. (Galaxy.)

Federlein—"Psalm One Hundred and Fifty." Eight parts. Chance for your celesta. (Boston Music Company.)

Gilbert—"King of Glory." (Oxford, '39.)

Gillette—"Breathe on Me, Breath of God." Quartet. (Summy.)

Gillette—"O Love Divine." Text by Holmes. Quartet. (Summy.)

Hosmer—"Strong Son of God." Text by Tennyson. A Quartet. (J. Fischer.)

James—"God, Creation's Secret Force." Latin and English. Unaccompanied, eight parts. Difficult. (Galaxy.)

Johnson, A. H.—"The Song of the Shepherd Boy." Text by Bunyan. (J. Fischer.)

Johnson, R.—"Love, unto Thine Own." (Oxford, '39.)

Klemm—"God Who Made the Mountains." Quartet. (Galaxy.)

Levenson—"Beneath Thy Cross." Unaccompanied *ad lib.* (C. Fischer.) Lent.

Lundquist—"Jesu, Priceless Treasure." Unaccompanied, some divisions. (C. Fischer.)

Lundquist—"O Lamb of God." Unaccompanied. (Summy, '39.) Lent.

Luvaa—"Hymn of Praise." On an Old French chorale. One of the new Allegheny College Series, of which much is to be expected. (Kjos.) Commencement, Trinity.

Marryott—"Hosanna! Blessed Is He." Unaccompanied; S divides *ad lib.* (Ditson.) Palm Sunday.

Nevin, Gordon—"Hail to Thee." (J. Fischer.) Palm Sunday.

Noble—"Lord of the Worlds Above." S *ad lib.* (Galaxy.) Church festival; perhaps also war.

Robson—"Idyllium," or "Christ Hath a Garden." S. For any choir. (Novello.) Nature.

Robson—"An Awakening." Text based on St. Francis. (Novello.) Nature.

Ross—"The Bird of Christ." Text by Fiona Macleod. ST. (Gray.) Lent.

Rosewig-Cross—"Hear Us, O Father." Quartet. (J. Fischer.)

Sampson—"Awake, My Soul." (Novello, '39.) Nature.

Sampson—"O Ye Who Bear Christ's Holy Name." Unison and descant. (Novello.)

Scholm—"Create in Me a Clean Heart." Unaccompanied. (Hunleth, St. Louis.)

Scholm—"Eye Hath Not Seen." Unaccompanied, divisions. (Hunleth.)

Seitz—"God Be in My Head." Two pages. Unaccompanied. (Birchard.)

Thiman—"Lift Up Your Hearts." Some unison. (Novello.)

Webbe—"Rise, Crowned with Light." B *ad lib.* (Gray.)

Whitehead—"Make Us Love Thee." Three pages. Unaccompanied. (Schmidt.)

Whitehead—"Now God Be with Us." (Galaxy.) Evening.

Whitehead—"O Harken Thou." Melody goes back to Arkadelt. Sections for SSA and TTB. (Galaxy.) Lent.

White Spiritual-Malin—"Babylon Is Fallen" and "Shout on, Pray On." Two fine examples of important sources of melody, excellently arranged. Need chorus.

There are some specially admirable numbers here by deTar, James, Lundquist, Luvaa, Malin, Marryott, Mueller, Noble, Robson, Ross, Sampson, Webbe and Whitehead.

Russian Anthems

Chiefly because we had admirable editing some twenty years ago by N. Lindsay Norden and a few others there haven't been many Russian numbers printed in recent years. Now the new and ambitious firm of Kjos in Chicago and two or three others try some new issues:

Bortniansky-Matterling—"Cherubim Song No. 7." (Kjos.)

Gretchaninoff-Matterling—"The Cherub Hymn." (Kjos.)

Gretchaninoff—"Faith Victorious." (Kjos.)

Gretchaninoff—"We Magnify Thee." (Kjos.) Evening.

Ippolitoff-Ivanoff-Lamont—"Bless the Lord." (Kjos.)

Kallinikoff-Cain—"Praise the Lord." Eight parts. (Birchard.)

Lvovsky-Lamont—"Hospodi Pomilui." The famous "down and up." (Kjos.)

Tschaikowsky-Matterling—"Cherubim Song, No. 6." (Kjos.)

Tschaikowsky—"Holy, Holy, Holy." Four parts. (E. C. Schirmer.)

Tschelnokoff-Cain—"Let Thy Holy Presence." Eight parts. (Birchard.)

New Editions of Older Anthems

The most interesting event here was

the editing by Dr. Dickinson of "Three Fuguing Tunes" by the eighteenth century American composer Billings and their publication by the new firm called Music Press, Inc., of Steinway Hall, New York. The three are in a set: "Creation," "When Jesus Wept" and "Be Glad Then, America." A fine performance, unaccompanied, probably will demonstrate that they are something beside quaint novelties. Other new editions:

Bach-Whittaker—"Lamb of God." Five parts. (Oxford, '39.)

Bach—"Out of the Depths." Two pages. Unaccompanied. (Kjos.)

Brahms-Douglas, W.—The Chorales from the Organ Works. For unaccompanied singing. Several published separately. (Gray.) Useful in Lent.

Brahms-Nagle—"All Praise to Thee." A or Bar. (Ditson.)

Brahms—"O Saviour, Throw the Heavens Wide." Unaccompanied motet. Fifteen pages. (G. Schirmer.)

Byrd-Whitehead—"I Have Longed." Four pages. Unaccompanied *ad lib.* (Gray.)

Cologne Melody-Clark—"Sing Ye Glad Praise." (J. Fischer.)

Cologne Melody-McCollin—"Ye Watchers and Ye Holy Ones." SSAATB. (Birchard.)

DesPres-Lamont—"Ave Verum Corpus." Latin words only. Two pages. For SAT or, pitched down, SAB. (Kjos.)

Elgar-Grayson—"As Torrents in Summer." Text by Longfellow. Unaccompanied. (Kjos.)

Frank-Grayson—"O Lord Most Holy." The "Panis Angelicus." S or T. (Kjos.)

Gabrieli-Grayson—"Jubilate Deo." Unaccompanied. Eight parts.

Gibbons—"In Humble Faith." Unaccompanied, SSATB. (Novello.)

Handel-Chambers—"Christ, of All My Hopes." (Novello.)

Handel—"Ah, My Soul Is Onward Pressing," from the "Passion." Three pages. (Gray.)

Hassler-Grayson—"Jesus, Slain for Us." Unaccompanied. Ten pages. (Kjos.)

Liszt-Mueller—"Hear Thou Our Prayer." Melody of the "Andante Religioso." (G. Schirmer.)

Mendelssohn-Fricker—"Art Thou Weary?" SATB. Melody of the Nocturne in "Midsummer Night's Dream." (C. Fischer.)

Mendelssohn-Lamont—"Cast Thy Burden." Two pages. Unaccompanied. (Kjos.)

Mozart-Lamont—"Adoramus Te." Four pages, and DePres, "Ave Verum." Unaccompanied. (Kjos.)

Palestrina-Grayson—"O Bone Jesu." Unaccompanied. (Kjos.)

Schuetky-Matterling—"Emite Spiritum Tuum." SSATTB. Unaccompanied. (Kjos.)

Sibelius-Dana—"Lift Up Your Hearts." From "Finlandia." Sections for TB, SA. (Schmidt.)

Sibelius-Matthew—"Song of Faith." From "Finlandia." T. (Summy.)

Silesian-Frey—"Beautiful Saviour." Unaccompanied. (Presser.)

Tallis—"In Manus Tuas." SATB. Unaccompanied. (Kjos.)

For Women's Voices

Some of the following might be used for junior choristers who can sing in three parts, SSA, but I have tried to include chiefly works for adult voices:

Bach-Lefebvre—"Alleluia" from cantata "For Us a Child." SSA. (Galaxy.)

Brahms-Lefebvre—"Thirteenth Psalm." String parts available. SSA. (Galaxy.)

Christiansen—"The Glory of Life." SSA. (Kjos.)

Dering-Whittaker—"Gloria Patri." SSA. Unaccompanied. (Oxford, '39.)

Ender-Six Responses. (Flammer.)

Geer—Two Choruses from the Russian Easter Service. SSAA. Unaccompanied. (C. Fischer.)

Goldsworthy—"Ave, Mother of the Fair Delight." Text by D. G. Rossetti. SSA plus A solo. (J. Fischer.)

Handel-Bement—"Glory to God," from "Messiah." SSAA. (Galaxy.)

Holler—"While Shepherds Watched." SSA. Unaccompanied. (Gray.)

Johnson—"Carol of the Singing Reeds." SSA. (J. Fischer.)

Kettering—"Rejoice, O Land." Text by Bridges. Bell theme. Chimes or celesta. SSA. (Gray.)

Locke-Whittaker—"Praise Our Lord." SSA. Unaccompanied. (Oxford, '39.)

Mendelssohn-Geer—"Cast Thy Burden." SSAA. (C. Fischer, '39.)

Noble—"An Easter Alleluia." Double chorus, each SSAA. (Galaxy.)

Person-Davis—"Upon My Lap My Sovereign Sits." SSAA. Unaccompanied. (Galaxy.)

Schumann-Kingman—"Let Your Light So Shine." SSA. Melody from the 'Cello Concerto in A minor, Adagio. 'Cello obbligato *ad lib.* (Gray.)

Slovak-Kountz—"Carol of the Sheep

Bells." Editions for SA and SSA. (Galaxy.)
 Spanish-Guenther—"Spanish Christmas March." SSA. Odd text. (Gray.)
 Tchaikowsky-Goldsworthy—"Praise Ye the Name." SSA plus antiphonal choir or two solo voices. (J. Fischer.)
 Tuscany-Guenther—"Over Bethlehem a Star." SSA. (Gray.)

For Men's Voices

There is an unusual number of issues in this classification, which has usually been neglected of recent years:

Bach-Lefebvre—"Alleluia," from a cantata. (Galaxy.)
 Bortolansky-Luvaas—"Holy Is the Lord." Two pages. Unaccompanied. (Birchard.)
 Colburn—"In Bethlehem." Unaccompanied. (Schmidt.)
 Constantini-McKinney—"Pastores Loquebantur." Three parts. Unaccompanied. In excellent new University Singers Series. (J. Fischer.)
 Cornelius-Sodero—"The Christ-child." T. (Galaxy.)
 English-Candlyn—"The First Nowell." T Bar. Unaccompanied. (Gray.)
 French-Black—"The Three Kings." Unaccompanied section in six parts. (Gray.)
 French-Lefebvre—"At His Cradle." Humming effects. Medium solo. (Galaxy.)
 Gretchaninoff-McKinney—"Credo." Unaccompanied. A or Bar solo. (J. Fischer.)
 Handel-Bement—"Glory to God," from "Messiah." (Galaxy.)
 Harwood—"Te Deum" in A, also "Benedictus." Three parts. (Novello.)
 Kemmer—"Benedictus Es, Domine," in G. (Gray.)
 Lang—Service in A, including "Te Deum," Bar. solo; "Benedictus" with T solo; "Magnificat and Nunc Dimittis." (Novello.)
 Lang—"Rejoice in the Lord Alway." Short duet in it. (Novello.)
 Mueller—"Laudamus Te." Unaccompanied. (G. Schirmer.)
 Noble—"Go to Dark Gethsemane." Unaccompanied. (Gray.)
 Schultz-Luvaas—"How Shall the Young." Unaccompanied. (Birchard.)
 Sibelius-Lefebvre—"Onward, Ye Peoples." Unaccompanied. (Galaxy.)
 Tchaikowsky-Scherer—"Pilgrim's Song." (Gray.)
 Welsh-Whitford—"Deck the Hall." Unaccompanied. (Galaxy.)
 Whitehead—"Through a Long Cloister." Unaccompanied. (Galaxy.)

For Junior Choirs

Mr. Runkel has had the idea of arranging anthems for the three choirs often found now in American churches—SATB, SAB and unison or SA; in other words, adult, intermediate and junior choirs singing in the same anthem. For this combination he has edited Goss' "O Taste and See" (Summy); Roberts' "Seek Ye the Lord" (Summy); an English carol, "Ye Shepherds, Wake" (Witmark), and his own Easter Carol, "Christ and the Birds" (Witmark). He has also composed for two choirs, senior and junior, "God the All-Glorious" (Witmark), and many other composers are now remembering to do something for the children. For example, Goldsworthy, "Bethlehem" (Gray) and W. B. Martin, "The King of Love" (C. Fischer), use adult choir plus children.

For the juniors there is still wide demand for works in two parts, of which such as the following are being published:

Bach-Dickinson—"O Saviour Sweet." (Gray.)
 Bach-Goldsworthy—"Come, Blessed Saviour." (Gray.)
 Larson—"Gentle Jesus" and "Oh Lord of Heaven." (P. A. Schmitt Music Company, Minneapolis.)
 Mendelssohn—"How Lovely Are the Messengers." (E. C. Schirmer.)
 Slovak-Kountz—"Carol of the Sheep Bells." (Galaxy.)
 Swiss-Dickinson—"O Nightingale, Awake." (Gray.) Christmas.
 Various—Five Two-Part Songs. In booklet. Includes a good Dutch carol. (Schmidt.)

Of course there are a good many unison numbers. Schmidt brought out a booklet of "Six Christmas Carols" and one edited by Dana of "Three Carols." The Concordia Company, under the editorship of Handrach, brought out "Tidings Angelic," fifteen carols, of which some are for unison singing, others for SSA and even SSAA. (Add these to the list for women above.) Among the pretty editions this year for unison singing are Miss Bitgood's of the Gretchaninoff Cradle song, entitled here "See the Infant" (Gray), and Mr. Black's edition of Grieg's "Ave Maris Stella," here called "Jesus, Blest Redeemer" (Gray).
 For the intermediate choirs, SAB, Mr.

Nevin is issuing separately eight numbers from his three books for this sort of choir, including numbers by Goss, Bach and Wesley (J. Fischer). Other editions for SAB include:

Andrews, M.—"Lord of All Being." Text by Holmes. B solo. (Gray.)
 Schollin-Rieger—"God Is a Spirit." (Flammer.)
 Wild—"O Blessed Day of Motherhood." (C. Fischer, '39.)

Service Music

The chief event has been a noble Service in D minor by Vaughan Williams (Oxford, late '39), the three parts published separately (morning, communion, evening). I add to canticles various responses and prayers to make the following list fairly complete:

Bingham—"Te Deum" in B flat. (Gray.)
 Black, J. P.—"Lord's Prayer." Unaccompanied. (Flammer.)
 Candlyn—"Benedicite Omnia Opera in G minor." Short form. Fine Gloria. New edition. (Schmidt.)
 Candlyn—"Benedictus Es, Domine" in G. (C. Fischer.)
 Candlyn—Short Communion Service in A. Instead of Credo and "Gloria in Excelsis" has splendid "O Salutaris." (C. Fischer.)
 Christiansen—"Benedictus Es, Domine." (Kjos.)
 Clements—Short Communion Service. (Oxford, '39.)
 Diggle—"Benedicite. Omnia Opera in D." (Gray.)
 Doersam—Responses. For SATB, SSAA, TTBB. Unaccompanied. (C. Fischer.)
 Erickson—"All Things Come of Thee." Offertory Sentence. (Galaxy.)
 Floyd—Six Benedictions, Three Amens. (Galaxy.)
 Gaul—"Hear, O Israel." With Bar cantor. Interesting setting of the Jewish creed of monotheism, occasionally useful in Protestant Service. (Galaxy.)
 Homans and Siewert—"Lord's Prayer." Chant. (Rollins College.)
 Hungerford—"Benedictus Es, Domine" in C. (Gray.)
 Lang—"Te Deum" in A minor. Unaccompanied. (Novello.)
 Nicholson—"Magnificat and Nunc Dimittis" on Parisian tones. For Boys. (Novello.)
 Noble—Festival "Te Deum." (Galaxy.)
 Noble—"Jubilate" in G. Fine Gloria. (Galaxy.)
 Ostermann—"Tantum Ergo." Latin only. (C. Fischer.)
 Richardson—Versicles and Responses. (Novello.)
 Sampson—"Benedicite Omnia Opera." (Novello.)
 Starbuck—"Lord's Prayer." May all be sung in unison. (White-Smith.)

Cantatas and Larger Works

Christmas inspired most of these. I give briefly the information which you may wish to have before examining any of them.

Diggle—"Hail, Festal Day." (White-Smith.) Based on Psalm 27. Nineteen pages.
 Dumler—"Te Deum Laudamus." (J. Fischer.) Seventy-eight pages. Orchestral parts available. Bar solo. Some divisions.
 Elmore—"The Prodigal Son." (Gray.) A concert number for TTBB. Text by the Negro poet, J. W. Johnson. "A Sermon in Swing."
 Francis—"Our Christmas Spirit." (White-Smith.) Pageant. Thirty-nine pages. SAB solos; sections for TTBB, T Bar, B.
 Horton and Kazee—"The White Pilgrim." (Gray.) Important work, based on old white spirituals. SATB solos; sections for men, and for women. I recommend it highly. Forty-four pages.
 James—"The Light of Tomorrow." (Gray.) Thirty pages. Accompaniment *ad lib.* Not easy; highly original; inspiring text also.
 Morgan—"Led by a Star." (Birchard.) Pageant or tableaux *ad lib.* SAT Bar B solos; sections for TTBB, T Bar B, SSA. Good medium-voice solo with violin. Thirty-one pages. Charming little work.
 Parker—"They That Go Down to the Sea." (Gray.) A section from the oratorio "A Wanderer's Psalm." B solo. Twenty-five pages.
 Richter—"The Birth of Christ." (Flammer.) For SSA. Fourteen pages. SA solos.
 Rohlfing—"Noel Cantata." (Concordia.) Forty-six pages. Mostly for children's choir; SATB at end. Section for women. A solo. Organ and piano accompaniment *ad lib.*
 Sanders—"Lead, Kindly Light." (Ditson.) A long anthem. Eighteen pages. Bar solo. Easy and effective.
 Sowerby—"Forsaken of Man." (Gray.) 100 pages. Characters are sung by three B, two Bar, T, S, A. Special edition for the chorus. Not easy.
 Steffani-Scott—"Stabat Mater." Latin and English words. Six-part chorus plus

six solo voices.

Vocal Solos

There is a new collection entitled "The Sacred Hour of Song" (C. Fischer), edited by Harrell, giving you a score of songs for a dollar, which is certainly a bargain if you haven't most of them already in oratorios and elsewhere. They are for medium voice.

J. Weinberger has two solo cantatas for high voice and organ, entitled "The Way to Emmaus" and "Psalm 150" (Gray). I haven't made up my mind about them yet; I haven't had opportunity to hear a good performance. Meanwhile, here is a selection which still contains too many examples of the "heart song", but a few are worthy of second reading:

Bailey—"God Is Singing." Medium voice. Choir concert. (Ditson.)
 Buckley—"I Kneel to Pray." Medium. (Presser.)
 Dett—Two admirable solo arrangements of Negro spirituals for high voice: "Ride On, Jesus," and "I'm Goin' to Thank God." (J. Fischer.)
 Diggle—"A Wedding Prayer." Two keys. (G. Schirmer.)
 Diggle—"Now Take Thy Rest." Funeral. Medium. (Ditson.)
 Davis, G.—"Children of Light." Medium. (J. Fischer, '39.)
 Frangeon-Davies—"Still There Is Bethlehem." Good text. High. (C. Fischer.)
 Golde—"The Lord Is My Shepherd." Two keys. (J. Fischer.)
 Hamblen—"Lead Us, Kindly Shepherd." Two keys. (Galaxy.)
 McCollin—"Into the Woods My Master Went." Medium or high. Text by Lanier. (J. Fischer.)
 Risher—"My Jesus, I Love Thee." Alto or medium. (Presser.)
 Shure—"The Sorrow of Mary." Alto. (J. Fischer.)
 Spross—"Blessings." High. On friendship. (Church.)

Organ Solos

There are two or three useful collections of pieces. C. Rossini's "The Liturgical Organist" (J. Fischer) has preludes, interludes and postludes for pipe or reed organ. The present set, volume 3, is listed as containing "medium compositions", but they are really pretty easy and undoubtedly are decidedly useful for an organist with a limited instrument. The pieces are devotional anyway. There are two other volumes, with registration for Hammond instruments: Felton's "At the Console" (Presser), with 143 pages of transcriptions, and V. C. Thomas' collection called "Familiar Organ Classics" (Appleton-Century), some fifty pieces.

Of works in later form I have enjoyed Whitlock's "Plymouth Suite" (Oxford, '39) and de Maleingreau's "Suite Mariale" (Oxford, '39), particularly the former. Here are some other original compositions that may furnish a useful title or two:

Diggle—"The Master Hath a Garden." (White-Smith.)
 Diggle—"Toccata Pomposa." (Galaxy.) Better.
 Gaul—"Fantasy on Easter Kyries." (Gray.) Themes collected from Greek fishermen in Florida. What next? A spirited piece.
 Halling—"The Christ-child." Four pages. (Gray.)
 Hamer—"Adoration." (Four pages. (White-Smith.)
 Hill—"Three Short Pieces." (J. Fischer.)
 Nagle—"Rustic Idyl." Three pages. Teaching piece. (Ditson.)
 Salta—"Two Compositions: Pastorale and "Vision." (J. Fischer.)
 Saxton—"Christ Is Risen." (White-Smith.)
 Skillman—"Plaint." (Ditson.)
 Smith, F. S.—"Contemplation." (Presser.)
 Whitehead—"Prelude on a Theme by O. Gibbons. Good. Four pages. (Gray.)
 Wood, T.—"This England." Three pages. (Oxford, '39.)

Of transcriptions and editions of older

works I mention first a number in the Dickinson "Historical Recital Series"—Cosyn's "The Goldfinch", composed about 1600 (Gray). Mr. Biggs has a pleasant edition of "Sheep May Safely Graze" from Bach's Cantata No. 208 (Gray). I like well two Oxford publications of 1939—Wall's "Three Movements from Concertos" by Felton and Baynon's "Two Movements by Couperin," the two being "Windmills" and "Cherubs." I am not quite so much pleased with Bonnet's edition of Kuhnau's "Biblical Sonata No. 4," inspired by the healing of Hezekiah (Oxford); the fault is not the editor's, of course.

There is one new piece for organ and piano, Sanford's "Romance" (Gray). Why aren't more and better pieces composed for these two instruments ensemble?

Books

There have been a number of very valuable books, including H. W. Foote's "Three Centuries of American Hymnody" (Harvard Press), A. T. Davison's "Choral Conducting" (E. C. Schirmer), and a thick, fascinating book called "Music in History, The Evolution of an Art" (American Book Company) by Professor McKinney and W. R. Anderson. Of these I may have more to say later, and of the interdenominational hymnal called "The New Church Hymnal" (Appleton-Century), which enlisted the high talents of Edward Shippen Barnes, among others. Now I must merely mention a few other books:

Allchin—"Aural Training." Novello Primer No. 119.
 DeJarnette—"Hollis Dann." (Birchard) Biography of a leader in school music.
 Downes, O., and Siegmester, E.—"A Treasury of American Song." (Howell, Soskin & Co.) Has two or three early American religious songs.
 Macpherson—"Bach's Forty-Eight." A commentary. Novello Primer, No. 111.
 Matthay—"An Introduction to Psychology for Music Teachers." (Oxford, '39.)
 Moore, "An Almanac for Music Lovers." (Holt.)
 Tovey—"Essays in Musical Analysis." (Oxford, '39.) The sixth and last volume of an interesting series, by a professor who was a wit.

Conclusion

As usual, this is finished long after midnight, after days of preparation. The lists show, I think, that we are keeping a steady advance during trying times. During the last ten days I have been hearing the carols on Cornell's chimes and the voices of students singing merrily again the old chorales of joy. You organists are brethren of a beauty which does not wither; you remind us in the best way of Who rules the universe. A bright New Year!

Throng Out for Texarkana Service.

The First Congregational Church of Texarkana, Tex., was the scene of a beautiful Christmas candlelight service Dec. 8 under the direction of Cozia Hynson Case, organist and director of music. More than 700 people taxed the seating capacity of the church for this occasion, seventy-five stood and a number of others had to be turned away. The choir of thirty-five voices was assisted by prominent soloists. Mrs. Case played Arthur Foote's "Christmas" as the prelude, Flor Peeters' "Fantaisie Symphonique" for the offertory and the Handel "Hallelujah Chorus" as the postlude.

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LETTERS TO THE EDITOR

Reverberation.

Garden City, N. Y., Dec. 10, 1940.—
Editor of THE DIAPASON: I have found Mr. Jamison's recently-published articles very interesting and instructive. On reading about "resonance" my first reaction was to write in and point out the incorrect use of the word. After finishing the reading I realized that what he meant by "resonance" was nothing but reverberation and that if the reader substitutes the one for the other a correct understanding of the subject is had. This is brought out more and more by such statements as "resonance could better be called 'the effect of reflection'" and "an honest period of resonance is one in which the diminution of power is even and gradual." (Strictly resonance is the emphasis of certain frequencies or notes relative to the majority of frequencies or notes. Reverberation is the persistence of sound, due to repeated reflections.) So I passed it by, realizing that the only persons really interested in the distinction already know the distinction.

In one aspect only do I differ from Mr. Jamison—that resonance or reverberation blurs sound. An excessive amount does, but up to a certain amount which is a function of the size of room and the acoustic treatment, reverberation enhances any sound. This is a subject in itself.

However, when Mr. Brungardt came along with his interpretation of reverberation, my reaction was: Critic beware lest you fall into the same rut. In this case the critic has fallen deeply; and then when a pamphlet containing his article was sent to me it stirred me to action. I refer first to his statement: "Reverberation amplifies sound." If such were the case one of the fundamental laws of physics would be violated and this would constitute perpetual motion. There is energy in sound waves and it requires energy to produce sound waves. By "amplifying" is meant increasing the energy in the sound. The total sound energy in a room at any moment cannot be greater than that emitted by the source. If a building increases the sound it would be doing so without contributing any energy. How can the boundaries of a room give any energy to a sound wave? If such a thing happened we would be getting something for nothing, contrary to the above-mentioned law. Actually it is the boundaries of a room which absorb some of the sound energy on each reflection and convert this absorbed energy to heat. Obviously a sound from a source of a given intensity sounds louder in a reverberant room than in a dead room because there is less absorption in the former. A more correct statement therefore is that a reverberant room conserves the sound more than a dead room does. Mr. Jamison has stated this clearly.

He is correct when he states that the character of tone is vastly affected by the amount of reverberation. Mr. Brungardt states the scientific facts about most sound-absorbing materials absorbing higher frequencies more than low frequencies. Then he selects certain materials and uses their absorption coefficients to prove a theory with general application. This may be all right, if the selection is random and typical. However, an examination of 207 sets of coefficients published by the National Bureau of Standards reveals many materials which do not have the characteristics he has chosen. Therefore I question the validity of generalization, especially as it leads to a conclusion contrary to practical experience.

Following are two examples of acoustic materials:

Freq....	128	256	512	1,024	2,048	4,096
Coeff....	.54	.48	.33	.43	.51	.54
Coeff....	.03	.16	.64	.56	.44	.57

The first material is quite uniform with frequency and has a fairly high average coefficient. It does not have the characteristic chosen by Mr. Brungardt, that is, the higher the coefficient at low frequencies, the higher, relatively, are the coefficients at high frequencies. The second material has a low coefficient for 128 cycles and a ratio of nearly 20 to 1 between high frequency and low frequency coefficients. This is around the maximum ratio for all 207 materials and certainly contradicts Mr. Brungardt's theory. Other materials have character-

istics varying from one extreme to the other. High ratios of high frequency coefficient to low frequency coefficient are common to the groups of material having high coefficients and to the group having low coefficients.

It seems to me that of greater importance is the kind of treatment actually found in practice. For instance, a large cathedral is usually not treated acoustically. The coefficient in this case will be low and usually uniform. Take, for example, the two materials following:

Freq....	128	256	512	1,024	2,048	4,096
Coeff....	.01	.01	.01	.015		
Coeff....	.098	.11	.10	.081	.082	.11

Even in a modern building with appreciable treatment to prevent excessive reverberation only sufficient absorbing material is used to give the desired reverberation times for the various frequencies. The latest method specifies a non-symmetrical distribution of acoustic material, so that the mean free path for each reflection will prevent echo, to prevent double decay rates, to minimize the formation of disagreeable wave patterns and to establish and control in a large measure the pleasing character of reverberation. It would be foolhardy to place acoustic material in such large quantities that the overall reverberation characteristic turned out to be the same as for some of the acoustic materials on which Mr. Brungardt has chosen to base his theory. The ideal reverberation characteristic for a large room or auditorium is such as to give a little more than twice as great a time for 64 cycles as for 512 cycles and the time should be again slightly greater at 4,096 cycles than at 512. If the above were the only factors affecting the reverberation the absorption coefficients should be at 64 cycles a little less than one-half that at 512 cycles and at 4,096 cycles slightly less than at 512 cycles. However, there are other factors which determine the reverberation characteristic.

Another factor and a phenomenon which Mr. Brungardt does not mention is the effect of distance on high frequencies. These are attenuated more than low frequencies and under certain conditions, which occur frequently, over ten times as much. Note how the bass drum of a band in the open air can be heard at a much greater distance than the other instruments. In a large auditorium this effect is very material and is probably the principal reason for the necessity for accentuating the higher frequencies in a reverberant room (a room is usually large to have large reverberation time). In general, a large, reverberant room absorbs the higher frequencies, and the lower frequencies also have a masking effect on the higher ones. A study of speech articulation reveals this.

Now take some hypothetical cases which Mr. Brungardt has chosen. If the absorption coefficients at the various frequencies have a constant relationship with each other regardless of the absolute magnitude of the coefficients, then the effect on the listener is of a loudness change. These cases are hypothetical, because such a treatment over the whole room would result in different reverberation times and if carried to extremes would result in poor acoustics. The point I wish to make, however, is that in addition to the loudness change, there is a quality change because the ear is not linear with loudness changes. Note how quality on a radio changes by turning the volume control up or down.

So that when all these factors are taken into account a sound source should be much richer in harmonics for a cathedral than for a sound studio. The sound of a Baroque organ voiced with more emphasis on the mixtures than it would be for a cathedral would, when placed in a radio sound studio, be intolerable as a musical instrument. There would be no chance for blend.

This short treatise is entirely inadequate for the subject. However, I hope it serves to clarify some previous impressions.

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A beautiful service of carols by candlelight was given at St. James' Church, New York City, on Christmas Eve at 4:15, under the direction of G. Darlington Richards, F.A.G.O. The service was broadcast from station WOR.

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GOOD OUTLOOK FOR 1941 IN THE ORGAN INDUSTRY

BUILDERS ARE ENCOURAGED

Expressions Obtained by The Diapason Indicate That Favorable Expectations Have Been Fulfilled in the Last Year.

For the organ industry the year 1940 has been a period marked by a definitely encouraging volume of business; and for 1941 the outlook is very favorable. This in brief is a summary of statements made to THE DIAPASON by the principal organ builders. All reports agree in saying that the prophecy made by the same builders a year ago, that 1940 would be the best year since the depression set in, has been fulfilled. Although the era from 1926 to 1930 has not shown any signs of resuscitation, and probably never will, in view of the deflation of business in every line in the last decade, and because of the effect on the organ industry of the passing of the theater organ, reports from the individual builders indicate a healthy and gradual improvement from year to year. This fact is borne out by the statistics issued by the Census Bureau at Washington, published in another part of this issue, which show the "comeback" of the pipe organ. The element of uncertainty which qualifies every prognostication as 1941 opens is caused by the world war situation, concerning which prophecies are bound to be unreliable.

Appended are extracts from letters received from the builders:

AEOLIAN-SKINNER ORGAN COMPANY, Boston, Mass. (G. Donald Harrison, President).

I am glad to report that business with us during 1940 was better than it has been for several years. We have been obliged to work a considerable amount of overtime this fall. The organs being built now are on an average smaller in size than they used to be in the good old days, but I think I am right when I say that the purchaser is a great deal more discriminating.

According to all indications the prospect for 1941 is quite bright.

Very sincerely yours,

G. DONALD HARRISON,
President.

W. W. KIMBALL COMPANY, Chicago. (William Wallace Kimball, Vice-President).

I am glad to comply with your suggestion by furnishing a statement similar to that of last year, because I think it is good for all of us to know how others in the industry feel about our industry and its possibilities.

As we approach the end of this historic year of 1940 we should all carefully reflect upon the fact that only in the United States and Canada is it still possible to build pipe organs freely and we can all hope and believe that we may be permitted to continue to build organs as long as we may so desire, although there are no doubt those who believe that organ builders should by force be compelled to manufacture only war commodities.

On the whole, 1940 has been a very good year for the Kimball Company and prospects now on hand indicate that 1941 should be better, barring, of course, warlike acts or requirements which would seriously cripple a so-called luxury enterprise. We can all see about us the result of inflated pay envelopes, and as long as the spree lasts people will spend the money which they are receiving, and so the organ builders all are bound to get some portion of it.

Whether the Kimball Company will be able to devote itself completely to its artistic endeavors in the organ field, or whether it will be forced to take some part in the so-called war preparedness work, only the future will tell, but whatever happens, we keep planning for a long future and will be ready to do our part at all times.

W. W. KIMBALL COMPANY,
W. W. KIMBALL, Vice-President.

M. P. MÖLLER, INC., Hagerstown, Md. (M. P. Moller, Jr., President).

The present status of the world is so uncertain that we can't know just what is ahead, but the year 1940 has shown developments pertaining to specification designs which place individual ranks of pipes with a definite purpose as part of the tonal ensemble. Specifications are changing to a definite American standard, in a great measure developed by the ma-

turing American organist, as a transition from the English and European form, eliminating much of the overlapping of tonal elements. This is instanced in a perusal of many of the specifications of 1940. While we find the Romantic school represented, the larger instruments, and even smaller instruments of twenty ranks, show that much thought has been given to forming a specification including advanced ideas of individuals associated in the art. Outstanding instruments are being developed and we believe that with renewed activity in the industry we can look forward to seeing finer instruments than have yet been heard. We believe 1941 will show greater progress in the art, and we are favored with over forty orders in work. Export business has been adversely affected by the war abroad, although we have been privileged to build several interesting organs for foreign lands, including the instrument placed in Doshisha University at Kyoto, Japan, and many placed in South Africa.

M. P. MÖLLER, INC.,
M. P. MÖLLER, JR., President.

WICKS ORGAN COMPANY, Highland, Ill. (C. J. Zimmermann, Secretary).

We had a very fine year, showing an increase of 29.97 per cent, or nearly 30 per cent over the first eleven months of 1939. Up to the end of November 196 organs were sold. It is gratifying to see that the average selling price per organ advanced considerably in 1940. Our records also show an increase in sales volume of about 15 per cent over the best year in the history of the Wicks Company.

As for 1941, one hesitates to predict what to expect, but we do know that right now the outlook is excellent. We have never seen it as good as far as potential business is concerned. Profits continue to be quite low and this condition will become worse as prices of raw materials rise. Our worst problem now is to get certain raw materials in appreciable quantities within a reasonable time.

All in all, we are very well pleased and are making extensive plans for the future. Several departments are expanding and we recently acquired another two-story brick building (about 7,500 square feet of floor space), giving us about 50,000 square feet in all, which more or less proves our optimism.

Sincerely yours,

WICKS ORGAN COMPANY,
C. J. ZIMMERMANN, Secretary.

ERNEST M. SKINNER & SON COMPANY, Methuen, Mass. (Ernest M. Skinner, President).

Regarding the business outlook for the coming year may I say that I am more than optimistic. We have a number of contracts on hand and in process and expect to keep on operating at capacity throughout the year.

ERNEST M. SKINNER.

ESTEY ORGAN CORPORATION, Brattleboro, Vt. (A. O. Brungardt, Treasurer and General Manager).

The recent high volume of business activity and the very rapid rate of increase since summer are the outstanding business facts of 1940. This increased activity is almost wholly a consequence of the government armament program and British war orders. Business indices are very near to all-time highs, employment since spring has risen by 3,000,000 and the national income promises to amount to \$76,000,000,000 for the year.

If the volume of organ business in the year just coming to a close seems disappointing in comparison with the high levels maintained by business in general, it should be borne in mind that organs are not likely to be purchased with the first pay check that the newly re-employed citizen stuffs into his pocket. There are scores to be evened: Debts must be paid; a more comfortable margin of necessities must be established; desire for relatively inexpensive luxuries must be gratified; then only comes the contribution to the church organ fund. There is an inevitable time lag between the creation of purchasing power and the spending of it for such commodities as organs.

It would be too much to expect that the rate of increase in the volume of business which has been maintained for some months should continue into the new year. It is more likely that business has reached a plateau where it may remain with only minor deviations for several months. Thereafter increased production will beget greater employment and more spending power will be created. Within

six or eight months such of the 8,000,000 now unemployed who are employable will probably have jobs.

Relating this probable business trend for 1941 to the organ business, it is a fair conclusion that the industry will reach a post-depression high, unless of course there is a sudden end to hostilities in Europe.

A. O. BRUNGARDT.

HENRY PILCHER'S SONS, Louisville, Ky. (William E. Pilcher, President).

Business with us during 1940 has about averaged up to our expectations, considering the retarded improvement in general business during the year. In our long experience, which has covered many cycles of business depressions and recoveries, we have noted that the organ business usually follows the general business trend by several months.

In view of the long depression through which we have been passing and the fact that the government is putting vast sums into circulation on its defense program, it is reasonable to assume that a due proportion of this money may find its way into church treasuries through increased incomes of individual church members, thereby enabling them to expand in building programs and church furnishings, which would naturally include the purchase of organs. We believe, therefore, it is reasonable to expect that from the beginning of 1941 there should be a steady and substantial increase in the demand for pipe organs.

Very sincerely,

HENRY PILCHER'S SONS, INC.,
By W. E. PILCHER, President.

AUSTIN ORGANS, INC., Hartford, Conn. (H. A. Walker, Vice-President and Treasurer).

Naturally we are glad to be able to advise you that the year 1940 has shown a decided increase over the preceding year; in fact each year since our reorganization has shown an increase over the previous one. We consequently are looking ahead with an optimistic viewpoint toward the year 1941, as we believe the general activity all over the country will be reflected in the organ business as well.

AUSTIN ORGANS, INC.,

H. A. WALKER, Vice-President and Treasurer.

THE HALL ORGAN COMPANY, West Haven, Conn. (Clifford R. North, Secretary).

We do not believe that we present merely a reflection of our own opinion when we say that the organ industry as a whole enters the new year with a much more optimistic spirit than it has done since the business depression commenced.

While we at the Hall Organ Company enjoyed a year of activity far in excess of the preceding year, we have every reason to believe that 1941 promises even better things. This is not a supposition and is substantiated by the tremendous increase of inquiries received daily and by the increase in the number of actual contracts on hand entering 1941 as compared with 1940.

May we take this opportunity of wishing THE DIAPASON and the entire pipe organ industry a prosperous and enjoyable new year?

Yours very sincerely,

THE HALL ORGAN COMPANY,
CLIFFORD R. NORTH, Secretary.

HILLGREEN, LANE & Co., Alliance, Ohio (R. L. Hillgreen).

We are extremely busy and have been for the greater part of the year. Much new work is coming in, and we are looking forward to another good year.

R. L. HILLGREEN.

KILGEN ASSOCIATES, INC., St. Louis, Mo. (V. A. Schneider, President).

We believe that an honest product honestly built and honestly sold will always have a market, because honest people are trying to buy that type of product from that type of company. We do believe that the appreciation for good music will always create the necessary market for good instruments and that artists who are vitally interested in interpreting good music likewise appreciate instruments of merit. Let us assure the management of this wonderful paper that it does not pay to "sell the United States short," as someone said a good many years ago, and it does not pay to gamble on the short side of a business venture.

KILGEN ASSOCIATES, INC.,

By V. A. SCHNEIDER, President.

THE REUTER ORGAN COMPANY, Lawrence, Kan. (John Selig, Sales Manager).

Our opinion of the prospects for the pipe organ industry for the coming year

PILCHER WILL BUILD FOR WILMINGTON, N. C.

DESIGN FOR THREE-MANUAL

First Baptist Church Places Contract—Pipes from Old Organ to Be Supplemented by a Number of Additional Sets.

A contract has been awarded to Henry Pilcher's Sons, Inc., of Louisville, Ky., for a three-manual organ to be built for the First Baptist Church of Wilmington, N. C. Pipes from the present organ are to be used with the addition of new sets, and it is planned to have the instrument completed in the church during the early part of 1941. The stop list is as follows:

GREAT ORGAN.

(Expressive with Choir.)

Open Diapason, 8 ft., 61 pipes.
Harmonic Flute (new), 8 ft., 61 pipes.
Gemshorn (new), 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet (new), 8 ft., 61 pipes.
Chimes (from Choir).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedect (present Stopped Diapason), 8 ft., 73 pipes.
Salicional (new), 8 ft., 73 pipes.
Voix Celeste (new), 8 ft., 61 pipes.
Aeoline (new), 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Solo Cornet (new), 3 ranks, 183 pipes.
Oboe Horn (new), 8 ft., 73 pipes.
Chimes (from Choir).

CHOIR ORGAN.

String Diapason (new), 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana (new), 8 ft., 73 pipes.
Unda Maris (present Dulciana), 8 ft., 61 pipes.
Chimney Flute (new), 4 ft., 73 pipes.
Piccolo (new), 2 ft., 61 notes.
English Horn or Clarinet (new), 8 ft., 73 pipes.
Cathedral Chimes (new; Deagan), 21 bells.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedect, 16 ft., 32 notes.
Octave (new), 8 ft., 32 pipes.
Flute Forte, 8 ft., 12 pipes, 20 notes.
Flute Dolce, 8 ft., 32 notes.
Super Octave (new), 4 ft., 12 pipes, 20 notes.
Chimes.

The new three-manual console, built of walnut to match the chancel furniture, is complete with twenty-five coupler movements and twenty-eight adjustable combinations, including five general pistons for each stop group.

of 1941 is one of general optimism. This present year will show a very substantial increase in business for us over 1939, and with many good active prospects continuing to develop, and the general stimulus being given business through the buoyant effects of the defense program, we see no reason why there should not be considerable organ business.

There is, however, a major problem to be faced in connection with this business, and it is the matter of effecting a proper balance between prices and costs of production. Organ prices are at present at too low a level in relation to the increased costs of production, and if the industry is to benefit from a good business in 1941, such price readjustment will have to take place as will make possible a reasonable profit to the various builders.

THE REUTER ORGAN COMPANY,
JOHN SELIG, Sales Manager.

THE KILGEN ORGAN COMPANY, St. Louis, Mo. (Eugene R. Kilgen, President).

We have found a growing and consistent demand for new organs during 1940 and it is interesting to note that while the majority of organs purchased were as a rule smaller in size than several years ago, churches were more insistent on quality in the small organ than they have ever been before and it is evident that under present-day conditions purchasers are demanding the same high quality from the smaller instrument that was most frequently demanded in the past on the larger instruments. We have found many indications that the demand for genuine pipe organs will continue to grow and are planning on a sizable increase in the number of organs to be built during 1941.

THE KILGEN ORGAN COMPANY,
By EUGENE R. KILGEN, President.



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Ottawa Center.

On Saturday, Dec. 7, at the First United Church in Ottawa, a highly interesting and enlightening talk was given on "Psychology and Choir Training" by the organist and choir director of the church, Allister Crandall. Mr. Crandall dealt in a very efficient manner with nearly all the angles to the training and handling of a choir. He was assisted by his choir, which rendered several anthems, including one by the chairman of the center, Allanson Brown. There was an excellent attendance and the meeting was a great success.

ALLANSON BROWN.

Toronto Center.

A meeting of the Toronto Center was held Dec. 2 at the Church of St. Mary Magdalene. Dr. Healey Willan, F.R.C.O., lectured on "Tudor Music," illustrated by the choir singing the following numbers: "O Lord, the Maker of All Things," William Mundy; "O Praise the Lord," Adrian Batten; "Deliver Us, O Lord," Batten; "Audi Vi Vocem de Coelo," Thomas Tallis; "Ave Verum Corpus," William Byrd; "O Sacrum Convivium," Byrd; "O Lord, Increase My Faith," Orlando Gibbons; "Almighty and Everlasting God," Gibbons; Magnificat with Fauxbourdons on the Tonus Peregrinus (five parts), Byrd; Responsory, "Domine Salvum Fac," Byrd. This was followed by a social half-hour.

London, Ont., Center.

The monthly meeting of the London Center was held Dec. 4, when arrangements were made for the annual carol service under the auspices of the center. This service took place Dec. 15 in two churches—Cronyn Memorial, where it was conducted by F. T. Egner, Mus.D., with T. C. Chattoe, A.C.C.O., as organist, and at St. James' (Westminster) Church, under the direction of E. A. Daly, A.T.C.M., with Harvey Robb at the organ. The following carols were sung by the choirs: "A Child This Day Is Born" and "A Virgin Unspotted." Other well-known carols and hymns were: "Adeste Fideles," "God Rest You," "Good Christian Men" and "O Little Town," sung by both choirs and congregations. At the close of the service the choirs sang the "Hallelujah Chorus" from Handel's "Messiah."

St. Catharines, Ont., Center.

The St. Catharines Center held its inaugural meeting, in the form of a dinner, followed by an organ recital, Nov. 25. Guests included Charles Peaker, Mus.D., F.R.C.O., the recitalist, and a large number of members from the Hamilton and Brantford Centers. The following are the numbers which were included in the program: Prelude and Fugue in G minor, Dupré; "Lantana" and "Chanty," Whitlock; "He Is Dead and Gone," arranged by Ferrari; "The King's Hunt," John Bull; Prelude and Fugue in A minor, Bach; "Evening Song," Bairstow; "O Sacred Head Now Wounded," Brahms; Finale in B flat, Franck.

Dr. Peaker also added three short chorale preludes by Bach and an Intermezzo by Vienne.

MURRAY SMITH, Secretary.

Hamilton Center.

Sir Ernest MacMillan gave a masterly exposition of organ playing Dec. 12 in Centenary United Church, Hamilton, Ont., at a recital in memory of the late Dr. W. H. Hewlett. The recital was under the auspices of the Hamilton Center of the C.C.O. Dr. Hewlett was one of the charter members of the center and Dominion president of the C.C.O. in 1928. Despite the inclement weather there

New Publications for Organ

"Everybody's Favorite Selected Organ Solos," by Roland Diggle; published by AmSCO Music Publishing Company, New York.

"Everybody's favorite Selected Organ Solos," the latest volume in the series of collections issued by the progressive AmSCO Music Publishing Company of New York, came out in time for the Christmas sales. This book was edited by Dr. Roland Diggle, who is an adept in appealing to the popular taste, and he has performed his task in a way to make this a very practical publication, especially useful to the average church organist. It presents in its list of contents of fifty-two compositions wide variety. We have Purcell, Bach, Widor, Handel, Grieg, Tschaikowsky and Schumann, Brahms, Beethoven, Wagner and Rheinberger, sharing honors with Chauvet, Meale, Paderewski, Debussy and Ravel; and Diggle, Dubois, Barnby and Gounod are also on the list. While there are a number of transcriptions, there is also a full assortment of organ compositions. To enhance the practical character of the collection the organ registrations are supplemented by registrations for electronic instruments. It is difficult to see how in a selection of this size any editor could have included more old favorites and standard pieces. Dr. Diggle explains that his purpose was to choose numbers that would be "effective on a small instrument and playable by an organist of average ability." At the same time there is material for the one who presides over a large organ. To illustrate the catholicity of the work it might be mentioned that Brahms' "A Lovely Rose Is Blooming" finds its place between Braga's "Angels' Serenade" and the Barcarolle from "The Tales of Hoffman."

The work of printing is excellent and the publication seems like a genuine bargain at only a dollar.

was a good-sized audience and it was evident from remarks heard afterward that Sir Ernest's playing had been immensely appreciated. His work both on the manuals and the pedals was extraordinarily clean and fluent and his interpretations were notable for their fine shadings. The recital numbers were: Sonata in F minor, Mendelssohn; Suite in G minor, Purcell-MacMillan; Minuet from "Berenice," Handel; Prelude and Fugue in D major, Bach; Funeral March and Seraphic Hymn, Guilman; "Chant de Mai," Jongen; Berceuse, Vienne; "Rococo," Palmgren, and Chorale in A minor, Franck.

The Elgar Choir, directed by Eric Rolinson, F.R.C.O., also contributed to the program. The late Dr. Hewlett was for a number of years their director and in his memory they gave a very expressive rendition of Healey Willan's "How They So Softly Rest." They also sang "As Torrents in Summer," Elgar, and "Dusk," Gretchaninoff.

The net proceeds of the recital were given to the Canadian Red Cross in aid of its most worthy work.

H. LE NOURY.

Concert Series at Scranton, Pa.

The second concert in the series at Simpson Methodist Church, Scranton, Pa., which Thomas Curtis opened with a recital in October, consisted of a performance of Gaul's "Holy City" Sunday evening, Nov. 24. For this occasion the Simpson choir joined forces with the choir of the Glen Lyon Methodist Church, under the direction of the Rev. Douglas W. Fletcher, with Mr. Curtis at the organ. An enthusiastic congregation filled the church, encouraging further plans for the series, which is an innovation in Scranton. It was planned to have a song recital in December by Eleanore Rosato, soprano; in January the West Scranton choir directors will cooperate in a junior choir festival, and Claire Coci has been engaged as guest organist for February.

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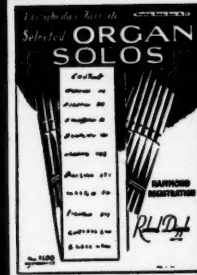


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LEONARD MORETON, TRENTON ORGANIST, TAKEN BY DEATH

Leonard Moreton, organist and choir-master of St. Michael's Episcopal Church, Trenton, N. J., for the last eighteen years and a member of the Central New Jersey Chapter, A.G.O., died at his home in Trenton Dec. 12 after a brief illness.

Before assuming the position at St. Michael's Mr. Moreton, an accomplished instructor of piano, organ and singing, held a similar position for a number of years at St. James' Episcopal Church. He was born in Staffordshire, England, and came from a family who for generations were organists and choirmasters. As a boy soprano he achieved a reputation which made his services widely demanded in both church and concert work. After holding various appointments in parish churches in Hanley and Stoke, England, Mr. Moreton came to this country and

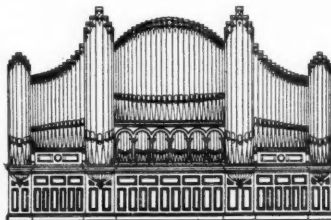
took up his residence in Trenton in 1910.

Mr. Moreton is survived by his widow, Mrs. Beatrice Moreton, and a daughter, Mrs. J. Bernard Baty of Kingston, Ont. Mrs. Baty before her marriage assisted her father in his musical activities in Trenton.

Mr. Moreton's funeral was held from St. Michael's Church Dec. 17.

Ira M. Ruth in Philadelphia Post.

Ira M. Ruth, who for the last eight years has been organist and choir-master of the First Evangelical Congregational Church of Reading, Pa., received an appointment late in the fall to succeed N. Lindsay Norden at the First Presbyterian Church, Germantown, Philadelphia, where he has begun his work on a large scale. Mr. Ruth is continuing with his study in organ at the School of Sacred Music, Union Theological Seminary, under Dr. Clarence Dickinson.



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FELIX McGUIRE, A.A.G.O.



FELIX McGUIRE, JR., who first came to public notice a decade ago as a child prodigy and who since that day has continued to make steady progress toward maturity as an organist, gave his first recital at Christ's Church, in the fashionable suburb of Rye, N. Y., on the evening of Dec. 3. The program was published in the recital program department of THE DIAPASON last month.

Although Mr. McGuire has been heard in recitals in many places, the request of the music committee to play in his own church was something new, for it had been feared that an organ performance could not draw a large enough congregation to justify the work involved. Mr. McGuire proceeded to draw up a program which would appeal alike to the professional musician and on down to the youngest choir boy. It was announced in church and through the newspapers that the program would last one hour, that there would be no collection or interruption of any sort and that the recital would start promptly, and emphasis was put on the composers and their works which were being played.

The result: All of the 500 printed programs were handed out before the first number was played. When the final number was played the people remained quiet until someone finally stood up and coughed.

Mr. McGuire was a pupil of Lynnwood Farnam at Curtis Institute, Philadelphia; Dr. Hollis Dann at New York University, Dr. T. Tertius Noble in New York and George Wood in England. When he was only 10 years old he became organist of the WJZ children's hour and held this position for five years. When he was 12 he won a scholarship at Curtis Institute and at that early age had toured the East, giving recitals. At Columbia University Mr. McGuire earned the bachelor of science and master of arts degrees. He was the youngest candidate to pass the A.A.G.O. examination in 1936, and received the highest mark in the New York playing test for the F.A.G.O. certificate in 1938.

Mr. McGuire is in his seventh year as organist and choirmaster of Christ's Church in Rye and conducts a choir of thirty boys which has been in demand for special performances and Christmas programs.

MEMORIZING TO BE TAUGHT BY CHENEY THROUGH MAIL

Winslow Cheney, American recital organist and teacher, is making available by correspondence course his system of memorizing of music, which has attracted widespread attention. Mr. Cheney has been teaching his system of memorization both privately and at the Juilliard summer school for the last four years. During these years many letters have been received from all parts of the country asking for lessons by correspondence. Growing interest in playing from memory is very much in evidence throughout the land, Mr. Cheney finds. The course is designed especially for organ repertoire. It will take into consideration also the problems of registration and console manipulation in so far as they concern memorizing. The new course will be ready after Jan. 6.

LONDON ORGANIST, WIFE AND DAUGHTER DIE IN AIR RAID

The London Society of Organists has suffered a heavy loss in the death of its acting honorary secretary, D. F. Baggs, who, with his wife and daughter, was killed in an air raid, according to a news item in the *Musical Times* of London. Mr. Baggs undertook the onerous secretarial duties of the society at a moment's notice when Mr. Dunncliff, the secretary, left for national service at the outbreak of the war. As a choir boy, and later as assistant to A. J. Larkman at Holy Trinity, Sydenham, Mr. Baggs laid the foundation for his musical career. After studying at the Guildhall School of Music under the late Dr. Davan Wetton he was appointed to Christ Church, Penge, and later to St. Peter's, Battersea.

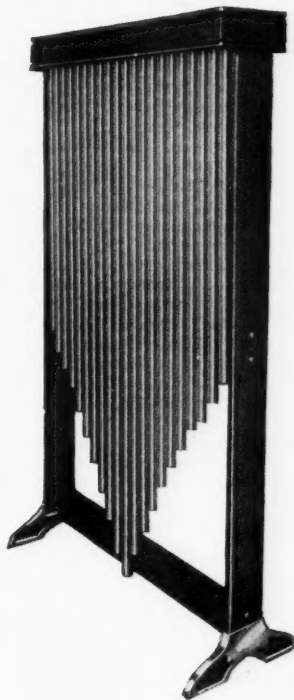
Bach Festival at Raleigh, N. C.

The Christmas season at Raleigh, N. C., was marked by a Bach festival, which included three performances and which made musical history in the South. On the evening of Dec. 14, at the Raleigh Little Theater, a concert of Bach's orchestral works was given under the direction of Edgar H. Alden. Soloists were Earl Slocum, flutist, and John Toms, tenor. Sunday, Dec. 15, at the Memorial Auditorium, the third annual performance of the Christmas Oratorio was presented by the St. Cecilia Club, with a choir of tenors and basses (eighty voices) and orchestra, under the direction of Dr. Harry E. Cooper. Saturday, Dec. 21, over station WPTF, a broadcast of the oratorio was given from a recording made on the occasion of the nationwide broadcast Dec. 14 over the Red network of the National Broadcasting Company.

Woodman Leaves Packer Institute.

R. Huntington Woodman has resigned after more than forty-five years of service as organist of Packer College Institute, Brooklyn, N. Y. The school's board of trustees has made him director of music emeritus. A year ago Mr. Woodman was honored by the First Presbyterian Church of Brooklyn on his sixtieth anniversary as organist of the church.

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Programs of Organ Recitals of the Month

H. Frank Bozyan, New Haven, Conn.—Mr. Bozyan's offerings in his series of Bach recitals at Dwight Memorial Chapel, Yale University, will include the following in January:

Jan. 10—Fugue in G minor; Chorale Preludes (from the "Orgelbüchlein"), "Ach wie nichtig, ach wie flüchtig" and "Durch Adam's Fall ist ganz verderbt"; Chorale Preludes, "O Lamm Gottes unschuldig" and "Wer nur den lieben Gott lässt walten"; Prelude and Fugue in F major (small); Chorale Prelude, "Liebster Jesu, wir sind hier"; Prelude and Fugue in G major.

Jan. 17—Prelude in A minor; Fugue on "Jesus Christus, unser Heiland"; Chorale Prelude, "Christus, Der uns selig macht"; Canzona in D minor; Chorale Trio, "Allein Gott in der Höh' sei Ehr"; Chorale Preludes from the "Orgelbüchlein."

Marshall S. Bidwell, Mus. D., Pittsburgh, Pa.—Dr. Bidwell's most recent programs at Carnegie Music Hall for his Saturday evening and Sunday afternoon recitals have included among others the following:

Dec. 8—Passacaglia in D minor, Buxtehude; Minuet and Gigue in E major, Rameau; Sonata No. 1, in D minor, Guillemant; Processional, "Onward, Ye Peoples," Sibelius; Symphonic Poem, "The Swan of Tuonela," Sibelius; "Valse Triste," Sibelius; "Melody for the Bells of Berghall Church," Sibelius; Symphonic Poem, "Finlandia," Sibelius.

Dec. 7—Bach program: Chorale Prelude, "Awake, the Voice Is Calling"; Fantasia and Fugue in G minor; Sonatina from the Cantata "God's Time Is Best"; Chorale Preludes, "From Heaven Above to Earth I Come" and "By the Waters of Babylon"; Fugue in E flat ("St. Anne"); Siciliano and "Tidings of Joy."

Bach's Magnificat was sung by the Duquesne University Bach Society at the close of the organ program under the direction of Henry S. Mazer, with Max K. Seifert at the organ.

Nov. 30—Assisted by Pittsburgh Civic String Orchestra, Harvey B. Gaul, conductor: Concerto No. 2, in B flat, Handel; "The Golden Sonata," Purcell; Prelude and Fugue and "A Mood," Ferdinand Fillion (Mr. Fillion conducting); Siciliano and Presto, from Violin Sonata in E minor, Bach (Edward Gugala, violinist); Tone Poem for Organ, "Yasnaya Polyana," Harvey B. Gaul; Pastoral Symphony ("The Messiah") (flute, clarinet and strings), Handel (arranged by Agnes Holst); Overture to Christmas Cantata, Bach; Symphony for the Second Day after Christmas (flute and strings), Bach; Suite in C, Purcell.

Rupert Sircom, Northfield, Minn.—In his recital at Carleton College Sunday afternoon, Dec. 8, Mr. Sircom presented this program: Pastoral Symphony (from Christmas Oratorio), Bach; Fugue in E flat ("St. Anne"), Bach; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven," Bach; "Noel," d'Aquin; Fantasie and Fugue in G minor, Bach.

Norman Hennefeld, New York City.—Mr. Hennefeld is giving a group of three Bach programs at St. Mary's Episcopal Church, Brooklyn. The first recital took place Sunday evening, Nov. 17, and the remaining two are scheduled for Jan. 19 and March 16. The initial program was as follows: Toccata (in four movements) in E major; Chorale Variations on "O God, Thou Faithful God"; Concerto No. 1, G major; Chorale Preludes, "Have Mercy on Us, O Lord," "Out of the Deep I Cry to Thee," "My Heart Is Filled with Longing" and "Rejoice, Good Christians"; Fantasie (with Grave), G major; Prelude and Fugue in C minor.

Jan. 19 the program will consist of these works of the first master period: Fugue in G minor; Pastoral in F major; Prelude and Fugue in C major; Five Eastertide Chorale Preludes from the "Orgelbüchlein"; Concerto No. 2; Prelude and Fugue (Cathedral) in E minor; Toccata and Fugue (Dorian) in D minor.

Betty Rorer, Carnegie, Pa.—Miss Rorer, organist of the United Presbyterian Church of Carnegie, played the following compositions in a dedicatory recital Sunday evening, Nov. 17: Allegro and Adagio from First Sonata, Mendelssohn; Toccata on "O Filii et Filiae," Farnam; Prelude, Fugue and Chaconne, Buxtehude; "Romance sans Paroles," Bonnet;

"Noel," d'Aquin; Toccata on "Ave Maris Stella," Dupré; Toccata and Fugue in D minor, Bach; Paraphrase on Brahms' "Lullaby," Stanley Saxton; Toccata from Fifth Symphony, Widor.

George I. Tilton, Trenton, N. J.—The second in a series of historical recitals was played by Mr. Tilton Dec. 15 in the Third Presbyterian Church. The works of composers from Handel to the Romantic group were presented. The program was as follows: Fifth Concerto, Handel (German school); "Noel sur les Flûtes," d'Aquin (French school); "Pange Lingua," Boely (French); Little Prelude and Fugue, Krebs (German); Minuet, Rameau (French); Canon in B minor, Schumann (German); Gavotte, Wesley (English); Second Sonata, Mendelssohn (German). The third and last in the series will be presented in January. This will be devoted to works dating from the middle of the nineteenth century to the present time.

Ruth Barrett Arno, Boston, Mass.—For the musical part of the services and lectures at the First Church of Christ, Scientist, The Mother Church, Mrs. Arno in December played the following organ compositions: Prelude and Fugue in D major, Bach; Andante, Symphony for Organ, Op. 18, Barnes; Chorale Prelude, "O Sacred Head," Bach; "Noel Polonoise," Guillemant; "Marche Religieuse," Guillemant; "Priere," Jongen; Symphony 6, first movement, Widor; Andante and Allegretto, Sonata in B flat, Mendelssohn; Pastoral, Eighth Concerto, Corelli; "Praeludium," Vories; "Alleluia," Bossi.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's recital at the Joslyn Memorial for the Society of Liberal Arts Sunday afternoon, Dec. 8, was marked by a performance of the following numbers: Prelude, Dethier; Three Christmas Pastorales; Pastoral Dance on a Traditional English Carol, Milford; Pastoral from the Christmas Oratorio, Bach, and Pastoral from "Le Prologue de Jesus," Traditional; "Dream Pantomime," from "Hänsel and Gretel," Humperdinck; "Benediction," Edmundson; "Finlandia," Sibelius.

Claire Coci, New York City.—Miss Coci was heard in a recital at the Church of the Covenant, New York, on the evening of Dec. 3, playing these works: "Fugue a la Gigue," Bach; Musette, Rameau; "Noel," d'Aquin; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in G minor, Dupré; "Were You There?" (Negro Spiritual), Horace A. Miller; Toccata from Fifth Symphony, Widor; "Une Tabatiere a Musique," Liadoff-Coci; Berceuse, Vierne; "Variations de Concert," Bonnet.

Horace T. Roelofsma, Los Angeles, Cal.—Mr. Roelofsma was guest organist at the University of California at Los Angeles Dec. 6 and played this program: "Christ lag in Todesbanden" and Prelude in G major, Bach; "The Prophet Bird," Schumann; "Carillon" on "O Filii et Filiae" (MSS), Richard Keys Biggs; "Shepherd's Reverie" (MSS), Vernon Leftwich; Scherzetto, Vierne; "Variations de Concert," Bonnet.

Rosalie G. Tucker, Mus.B., A.A.G.O., West Falls, N. Y.—Miss Tucker gave a recital under the auspices of the Buffalo Chapter, A.G.O., at the First Presbyterian Church of Orchard Park, N. Y., Sunday afternoon, Nov. 24. Her program consisted of the following compositions: Fantasia in G minor, Bach; Prelude on "Pange Lingua," Boely; Chorale Preludes, "Es ist ein Ros' entsprungen," Brahms, and "In Dir ist Freude," Bach; "Harmories du Soir," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Irish Tune from County Derry, Lemare; Scherzo from Sonata in E minor, Rogers; "Le Petit Berger," Debussy; "Carillon," Vierne.

Homer Whitford, F.A.G.O., Belmont, Mass.—Mr. Whitford gave the dedicatory recital on a three-manual organ built by the Aeolian-Skinner Company for the Hancock Congregational Church, Lexington, Mass., Dec. 15. Mr. Whitford played a program made up of the following works: "Psalm XVIII," Marcello; Arioso from Violoncello Suite, Bach; Gavotte, Wesley; Allegro from Tenth Concerto, Handel; "Adoration," Borowski; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; "Carillon," Vierne; Largo from "New World" Symphony, Dvorak;

Tuba Tune, Lang; Andante Cantabile from Fifth Symphony, Tschalkowsky; Toccata on "From Heaven High I Come," Edmundson.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch gave an interesting program of works of American and English composers at St. Paul's Cathedral Nov. 25, on the occasion of his monthly recital. His program was made up as follows: Largo and Allegro, "Cuckoo and Nightingale" Concerto, Handel; "Souvenir de Mozart," Irons; Allegro ma non troppo, First Sonata, Borowski; Rondeau, Minuet and Trumpet Tune, from "A Purcell Suite," arranged by Fricker; "Distant Chimes," Snow; "A Mission Festival," Diggle; "Chant de Bonheur," Lemare; "Carillon" on "O Filii et Filiae," Richard Keys Biggs; Allegretto, Wolstenholme; Fanfare and Gothic March, Weitz.

Dec. 11 Mr. Fitch gave an "hour of Christmas music" and played: Offertory on "Adeste Fideles," Loret; Chorale Preludes, "In dulci Jubilo" and "Puer Natus Est," Buxtehude; "A Walloon Christmas Rhapsody," Ferrari; Pastoral, Bonnet; "Noel," Wiedermann; Fantasy on Two Well-Known Christmas Carols, West; "Christmas in Sicily," Yon; "Noel Languedocien" (Carol from Southern France), Guillemant; Christmas Pastoral, Bach; Rhapsody on Old French Carols, Faulkes; A Christmas Cradle Song (Traditional Bohemian), Polster.

Miss Lenore Metzger, Los Angeles, Cal.—Miss Metzger, organist and director of St. Cecilia's Church, was heard in a recital Dec. 12 at Immaculate Heart College. Her program consisted of the following selections: Prelude in B minor, Bach; "The Squirrel," Weaver; "Pastoral Ancienne," Edmundson; "Benedictus," Edmundson; Allegro from Tenth Concerto, Handel; Londonderry Air, arranged by Coleman; Toccata, Rogers; "Gesu Bambino," Yon.

Margaret Whitney Dow, M.S.M., Tallahassee, Fla.—In a recital at the Florida State College for Women Dec. 17 Miss Dow presented the following program: Fanfare and Gothic March, Weitz; Chorale Preludes, "Come, Redeemer of Our Race," "Comest Thou, Jesu, from Heaven to Earth," "Deck Thyself, My Soul, with Gladness," "A Mighty Fortress Is Our God" and "We All Believe in One True God," Bach; Adagio from Fifth Sonata, Guillemant; Scherzo and Intermezzo from "Storm King" Symphony, Dickinson; "Christmas," Dethier.

Harold Heeremans, New York City.—Mr. Heeremans of the faculty of New York University gave a recital Dec. 1 at the Edgehill Community Church, New York City, playing the following numbers: Intermezzo, Symphony 1, Widor; "Rose Window" and "Carillon-Sortie," Mulet; Aria, Heeremans; Concerto 1, Bach; Chorale Preludes, "Lord Christ, Reveal Thy Holy Face" and "Now Blessed Be Thou," Bach; Fugue in B minor, Bach; Berceuse, Scherzetto and "Carillon," Vierne.

Courtney F. Rogers, Los Angeles, Cal.—In a Christmas recital at St. Paul's Cathedral Mr. Rogers played these compositions: "Fugue a la Gigue," Bach; Fantasia and Fugue in G minor, Bach; "O Zion" and "Thakay Yama" ("Japanese Chime Clock"), Horace Alden Miller; Suite, "Christus Advenit," Edmundson; "Meditation a Ste. Clotilde," James; Toccata on "Divinum Mysterium," Edmundson.

Ethel Sleeper Brett, Sacramento, Cal.—Mrs. Brett played the following compositions at the annual fall concert in the First Methodist Church Sunday evening, Dec. 1: "Now Thank We All Our God," Karg-Elert; "I Call to Thee," Bach; "October Twilight," Henry Hadley; Festival Postlude, Foote.

Theodore Beach, New York City.—In a recital Sunday evening, Dec. 1, in the chapel of St. Andrew's Church Mr. Beach played: "Jour de Printemps," Kinder; "Benediction des Anges," Davenport; "Ave Maria," Bach-Gounod; Canzonetta, Fedelein; "Romance," Op. 26, Svendsen; Third Sonata, in C minor, Guillemant.

G. W. Needham, A.A.G.O., Leonia, N. J.—Mr. Needham, assisted by Russell Borowski, violinist, gave the following program in a vesper recital Dec. 1 at the Presbyterian Church: Evensong, Johnston; "Sicilian Christmas Eve," Mauro-Cottone; Nocturne, for violin and organ,

Camillo Schumann; "Sunrise at Stonehenge," Frederic H. Wood; Chorale, "Herzlich thut mich verlangen," Bach; "The Bells of St. Anne de Beaupre," Russell; Second Sonata, Borowski.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson, who played the vesper recital at the University of Kansas Dec. 8, gave a program made up of the following works: Fantasy in F minor, Mozart; Prelude from the Ninth Violin Sonata, Corelli; Guillemant; Third Symphony, Vierne.

Alonso Meek, Selma, Ala.—Mr. Meek was presented by the Montgomery Music Study Club in a recital of American compositions at the Church of the Ascension, Montgomery, Ala., Dec. 4. He was assisted by the Music Study Club Chorus. The organ numbers were these: "Fanfare d'Orgue," Shelley; Sonata in E minor, Rogers; Nocturne in B minor, Foote; Toccata on "O Filii et Filiae," Farnam; "The Christmas Pipes of County Clare," Gaul; "Bells through the Trees," Edmundson; Allegretto, Katharine Lucke; "Within a Chinese Garden," Stoughton; "Dreams," McAmis; "Ascension Fiesta," Gaul.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—In his series of recitals at the Idlewild Presbyterian Church Mr. Webber's list of offerings Sunday afternoon, Nov. 24, included: Concert Prelude and Fugue, Faulkes; Chorale, "How Brightly Shines the Morning Star," Karg-Elert; Intermezzo, Bonnet; "In the Garden" ("Rustic Wedding" Symphony), Goldmark; Symphony, Weitz; Largo, Handel; Fantasie from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; Humoresque, "The Primitive Organ," Yon; Allegro, Sixth Symphony, Widor.

Mario Salvador, St. Louis, Mo.—In a recital at the St. Louis Cathedral, of which he is the organist, Mr. Salvador gave the following Christmas program on the evening of Dec. 17: Prelude and Fugue in D major, Bach; "Noel Ardennais," Jacquemin; "In Thee Is Gladness," Bach; Bourree and Musette, Karg-Elert; "In dulci Jubilo," Karg-Elert; "Salve Regina," Manari; Allegretto (Seventh Symphony), Widor; "Puer Natus Est," de Maleingreau; "Ave Maria," Schubert; "Adeste Fideles," Grison.

Emory L. Gallup, Evanston, Ill.—Mr. Gallup was heard by a good-sized congregation when he gave a recital at the First Methodist Church, of which he is now organist and choirmaster, on Sunday afternoon, Dec. 15. He was assisted by Arthur Tillotson Clark, who played a group of violin solos. The organ numbers were: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Come, Saviour of the Gentiles," "Now Is Our Salvation Come" and "Blessed Jesus, We Are Here," Bach; Pastoral, First Sonata, Guillemant; "Priere" and Chorale, Jongen; "Noel" and "Fiat Lux," Dubois.

Ralph H. Rexroth, Baltimore, Md.—Mr. Rexroth gave a recital on the evening of Nov. 29 at Keen Memorial Methodist Church and played the following program, assisted by Dorothy B. Atlee, pianist, and Paul S. Motz, baritone: Prelude, Sonata No. 7, Rheinberger; Trumpet Tune and Air, Purcell; Air for the G String, Bach; Minuet, Boccherini-Lemare; organ and piano, Fantaisie, Demarest; Allegro Vivace, Vierne; "Will-o'-the-Wisp," Nevin; "Grand Choeur" in B flat, Dubois; organ and piano, Largo from "Xerxes," Handel.

Eugene Hill, A.R.C.O., Toronto, Ont.—Mr. Hill gave the recital in the series on the great Casavant organ in Convocation Hall at the University of Toronto on the afternoon of Dec. 3. His offerings consisted of the following: Fugue in G minor, Bach; Toccata for the Flutes and "A Fancy," John Stanley; Sonata in F minor, Mendelssohn; "O God, Thou Holy One," Karg-Elert; Intermezzo, Vierne; "The Nativity," Langlais; Scherzo, Eugene Hill; "Epilogue," Willan.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a Christmas program Dec. 8 at the South Congregational Church for his 312th recital and played: "Christmas," Dethier; Pastoral Symphony, Bach; "The Mystic Adoration," de Maleingreau; Christmas Offertorium, Lemmens; "The Christ-child," Hailing; "Puer Natus Est," Titcomb; "The Babe Divine Is Born," Blüser; "The Holy Boy," Ireland.

Programs of Organ Recitals of the Month

Frank E. Ward, A.A.G.O., New York City—At the Church of the Holy Trinity, of which he is organist and choirmaster, Mr. Ward gave recitals on Sunday evenings in Advent. His offerings included:

Dec. 1—Sonata in A minor (Tempo Moderato and Intermezzo), Rheinberger; Barcarolle in E minor, Faulkes; "Spinning Song," Mendelssohn; "Ariel," Bonnet; Prelude and Fugue in G, Bach.

Dec. 8—Toccata and Fugue in D minor, Bach; Melody, Gliere; "Air a la Bourree," Handel; "Idylle," Kinder; Gigue in D, Galuppi; Scherzoso, Rheinberger.

Dec. 15—Sonata No. 4 (Allegro Assai), Guilmant; Adagio (from Piano Concerto), Raff; "Chant sans Paroles," Lemare; "Elves," Bonnet; "The Cuckoo" (Rondo), d'Aquin; Fourth Concerto (Andante Maestoso), Handel.

Dec. 22—Prelude and Fugue in E minor, Bach; "Noel," Dubois; Canzona, Wolstenholme; Pastorale, Corelli; Toccata in A, Frysinger.

Robert W. Morse, New York City—Mr. Morse is to give his second series of Sunday evening recitals at St. John's Episcopal Church in January and February. His offerings will be the following:

Jan. 5—Three movements of Trio-Sonata No. 6, in G, Bach; Pastoral Suite, Bach; Symphony No. 1 in G, Sowerby.

Jan. 19—"Impressions Gothiques"—Pascagilla ("In Aeternum"), "Silence Mystique" ("Introspection") and "Gargoyles" (Toccata Grotesque)—Edmundson; Madrigal, Sowerby; "Consolation," Bonnet; Berceuse, Bonnet; "Piece Heroique," Franck.

Feb. 2—Concerto No. 6 (three movements), Handel; Sarabande from Fourth Clavier Suite, Handel; Two Little Fugues, Telemann; Prelude and Fugue in E, Prelude and Fugue in F and Prelude and Fugue in G, Bach; Chorale in E, Franck.

Feb. 16—Six "Bible Poems," Weinberger; Intermezzo, Thiman; "Carillon," Thiman; "Music of the Spheres," Rubinstein; Melody in E, Rachmaninoff; Allegro, Symphony 6, Widor.

George Leland Nichols, Northampton, Mass.—Mr. Nichols was heard in a recital at the First Church of Christ Sunday evening, Dec. 1, and played the following compositions: Chorale on "O Sacred Head," Johann Kuhnau; Prelude, Clerambault; Fugue in C major, Buxtehude; "In dulci Jubilo," canonic version, Bach; Fugue in E flat ("St. Anne"), Bach; Cantilena, McKinley; "Dripping Spring," from "Sketches from Nature," Clokey; Chorale in B minor, Franck; Pastorale from Second Symphony, Widor; "The Nave" and "Thou Art the Rock," from "Byzantine Sketches," Mulet.

James S. Constantine, A.A.G.O., Charlottesville, Va.—Mr. Constantine gave a recital Nov. 17 at St. Paul's Memorial Church of the University of Virginia and presented this program: "Comes Autumn Time," Sowerby; Prelude, Fugue and Variation, Franck; Fantasia and Fugue in G minor, Bach; "Dido's Lament" from "Dido and Aeneas," Purcell (arranged for organ by Ben Jones); Caprice, "The Brook," Dethier; Sonata, "The Ninety-fourth Psalm," Reubke.

Ernest Mitchell, New York City—Mr. Mitchell's Friday noon recitals at Grace Church from October to June, noted in THE DIAPASON last month, were marked in December by the performance of the following compositions:

Dec. 6—Chorale in E, Franck; Andante Cantabile (Fourth Symphony), Widor; "Sleepers, Wake, a Voice Is Calling," Bach; "Lift Up Your Heads, O Ye Gates!," Karg-Elert.

Dec. 13—Toccata and Fugue in D minor, Bach; "The Mystic Organ" (Offerory, Elevation, Communion), Tournemire; Prize Song, Wagner; Toccata, Gigout.

Dec. 20—Christmas Pastorale, Karg-Elert; "Noel," Mulet; "The Three Holy Kings," Strauss; Prelude on "Puer Natus Est," Tournemire; Bohemian Carol, Poister; Rhapsody on Christmas Carols, Gigout.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley played his third monthly recital at Fisk University Sunday afternoon, Dec. 8, and was assisted by William Allen, pianist, in the following program: "Rhapsodie Catalane," Bonnet; "Noel sur les Flutes," d'Aquin; Five Settings of "In dulci Jubilo"—Chorale for full organ, Bach; Canon between soprano

and bass, Bach; Duo on a pedal point, Bach; With quiet harmonies, Dupré, and In free fantasia, Karg-Elert; "La Nativité," Langlais; Toccata on "Vom Himmel hoch," Edmundson; Piano Concerto in A major, Mozart.

Dale W. Young, Indianapolis, Ind.—Mr. Young was heard by a congregation which jammed Zion Evangelical Church to overflowing for a recital Sunday afternoon, Dec. 1, on the new large Kimball organ, dedicated with recitals by Virgil Fox Oct. 18. Mr. Young was assisted by his senior choir. The organ numbers included: "Rigaudon," Campa; "I Call to Thee, Lord Jesus Christ," Bach; Introduction to Act 3 of "Lohengrin," Wagner; "Carillon," Sowerby; "When Jack Frost Paints a Picture," Wolf; Serenade, Schubert; Toccata on "Vom Himmel hoch," Edmundson.

In a recital on the new Möller organ in Immanuel Evangelical and Reformed Church Sunday afternoon, Dec. 8, Mr. Young, organist and choirmaster of Zion Evangelical and Reformed Church, played the following selections: Trumpet Tune, Purcell; "Come, Sweet Death," Bach; "The Fifers," d'Andrieu; Chorale Prelude, "O God, Have Mercy on Me," Bach; Festival Prelude on "Ein feste Burg," Faulkes; "Evening Star," Wagner; "When Jack Frost Paints a Picture," Wolf; "Dreams," McAmis; Chorale Prelude on "The First Noel," James; "Gesù Bambino," Yon; Scherzetto, Vierne; Serenade, Schubert; Toccata, Fifth Symphony, Widor.

Max Hodges, Des Moines, Iowa—In a recital on the three-manual Austin organ in the First Methodist Church, which has just been rebuilt, Mr. Hodges, organist of the church, played a program which included the following numbers Sunday afternoon, Dec. 1: "Grand Choeur Dialogue," Gigout; Chorale Preludes, "Jesus, Priceless Treasure" and "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Chant de May," Jongen; "Distant Chimes," Snow; "Clair de Lune," Karg-Elert; Toccata, Symphony 5, Widor.

H. Velma Turner, St. Davids, Pa.—Miss Turner presented the following program in a recital on the afternoon of Nov. 30 at her home: "Prayer," Stark; Petite Suite, Barnes; "Angels' Serenade," Braga; Chorale, "Es ist das Heil uns kommen her," Kirnberger; Prelude in E flat minor, Bach-Turner; Sonata in E minor (first movement), Rogers; Berceuse, Dickinson; Toccata from Fifth Symphony, Widor.

Isabel D. Ferris, Chambersburg, Pa.—Miss Ferris will give her annual series of half-hours of organ music every afternoon during examination week at Wilson College in January. She has prepared the following programs to be played on the dates listed:

Jan. 23—Sketch in F minor, Schumann; "Clair de Lune," Vierne; Allegretto in B minor, Guilmant; Londonderry Air, arranged by Coleman; "Pomp and Circumstance" March, No. 1, Elgar.

Jan. 24—Presto, from Concerto No. 8, Handel; Old Irish Air, "Little Red Lark," Clokey; Menuet in A, Boccherini; Nocturne, Elmore; Allegretto, Lucke; Toccata, "Thou Art the Rock," Mulet.

Jan. 28—Trumpet Tune and Air, Purcell; "Intercession," Bingham; "Ave Maria," Schubert; "Ronde Francaise," Boellmann; "Piece Heroique," Franck.

Jan. 29—"We Thank Thee, God," "Jesus, Joy of Man's Desiring," Toccata and Fugue in D minor, Air for the G String and Fugue in D major, Bach.

Kathryn Hill Rawls, A.A.G.O., Randolph Field, Tex.—At her second vesper recital at the post chapel of Randolph Field, on Nov. 17, Mrs. Rawls was assisted by Ella Apelt, soprano, and a quartet. The organ selections were: "Water Music," Handel-McKinley; "Redset," Edmundson; Intermezzo, Callaerts; "Dreams," Stoughton; "Hymn of Glory," Yon.

Searle Wright, A.A.G.O., Richmond Hill, N. Y.—The following pre-service programs are being played Sunday afternoons at 4:30 by Mr. Wright, organist and choirmaster of the Church of the Resurrection:

Dec. 4—Sonata 4, Rheinberger; Scherzetto and Arabesque, Vierne; "Piece Heroique," Franck.

Dec. 8 (Bach program)—Prelude and Fugue in D major; "In dulci Jubilo" (trio); Vivace (Trio-Sonata 3); "Blessed

Jesu, We Are Here"; Prelude and Fugue in A minor.

Dec. 15—Trumpet Tune and Air, Purcell; "Benedictus," Couperin; Scherzo, Gigout; Fugue in C sharp minor, Honnegger; "Electa ut Sol," Dallier.

Dec. 22—"Noel pour l'Amour de Marie," Le Begue; "Adeste Fideles," Karg-Elert; "Noel," Bedell; "La Nativité," Langlais; "Vom Himmel hoch," Edmundson.

Dec. 24 (10:45 p. m.)—"Vom Himmel hoch," Pachelbel; "Adoration Mystique" ("Symphonie de Noël"), de Maleingreau; "Noel," d'Aquin; "March of the Magi," Edmundson; "Noel," Mulet; "In dulci Jubilo," Karg-Elert.

Dec. 29—Fantasy on "God Rest Ye Merry, Gentlemen," Roberts; "A Lovely Rose Is Blooming," Brahms; Musette, de Maleingreau; "Jubilate Deo," Downes; "Adoration," Bingham; Variations on a "Noel," Dupré.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in his recitals before the evening service at the Church of the Pilgrims:

Dec. 1—Chorale Preludes, Op. 39 ("The Child Is Born in Bethlehem," "Shepherds, He Is Here" and "Now Comes Jesus, Dear Lord"), Flor Peeters.

Dec. 8—Chorale Preludes ("He Is My Consolation," "Love Hath Great Pain" and "Dear Jesus Has a Garden"), Peeters.

Dec. 15—Chorale Preludes ("To Us Is Born a Child," "Mary Goes to Bethlehem" and "O, Sweet Jesus"), Peeters.

Dec. 22—Apostolic Symphony ("Chaos and Prophecy" and "A Carpenter Is Born"), Garth Edmundson.

Dec. 29—"With This New Year," Flor Peeters; "Träumerei," Hans Fahrman.

Richard T. Neikirk, Zanesville, Ohio—Mr. Neikirk, a lad of 16 years and a pupil of William S. Bailey, gave a recital Nov. 17 at St. James' Church and played this program: "Introitus," Karg-Elert; "Adoration et Vox Angelica," Dubois; Prelude and Fugue in E minor, Bach; "Eklog," Kramer; "Priore a Notre Dame," Boellmann; Andante Espressivo, Glazounow-

Milligan; "Berceuse Bretonne," Milligan; "Hosannah," Dubois.

Marcus Naylor, Warren, Pa.—In a musicale at the First Presbyterian Church Sunday afternoon, Dec. 15, Mr. Naylor played: Adagio from Fantasy in C major, Franck; Variations from Fifth Symphony, Widor; Prelude in E flat, Op. 99, and "The Swan," Saint-Saens; Toccata and Scherzo, Gigout; "Legende," Bedell; Finale from First Symphony, Vierne.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh will play the following Grieg program in his recital at Union College Sunday afternoon, Jan. 12: Triumphant March; Nocturne; "Elegiac Melody"; "Peer Gynt" Suite; Concerto in A minor for piano, with organ accompaniment (Miss Greta Brown, pianist).

Paul S. Pettinga, M. Mus., Urbana, Ill.—Mr. Pettinga gave the University of Illinois recital Dec. 15 and played: "Water Music" Suite, Handel; Chorale Preludes, "Vom Himmel hoch" and "Vom Himmel kam der Engel Schaar," Bach; Fugue in E flat, Bach; "Noel Grand Jeu et Duo," d'Aquin; "Es ist ein Ros' entsprungen," Brahms; Christmas Lullaby, arranged by Poister; Scherzo, Jehan Alain; Allegro Risoluto from Second Symphony, Vierne.

Q'Zella Oliver Jeffus, Fort Worth, Tex.—Mrs. Jeffus gave an hour of organ music Dec. 8 at her home, making use of a Wicks organ and a Hammond electronic organ in the following program: "Noel," d'Aquin; Chorales, "Be Thou but Near," "Blessed Jesu, We Are Here" and "Sheep May Safely Graze," Bach; "Prayer to the Virgin," Boellmann; "Ave Maris Stella," Grieg; "Ave Maria," Arkadelt-Liszt; "Ave Maria," Henselt; Cradle Song, Schubert; "The Little Sandman," Brahms; "Shepherds' Cradle Song," Somervell; Old Dutch Cradle Song, arranged by Dickinson; "The Infant Jesus," Yon; A Choral Fantasy, Diggle; "Christmas Pipes of County Clare," Nevill.

[Continued on next page.]

FOR JUNIOR CHOIRS

UNISON SONGS

TRUE VALOUR	Ernest A. Dicks .10
THE LORD'S PRAYER	Homer Nearing .12
ANGEL VOICES EVER SINGING	Homer Nearing .10
HOSANNA TO HIS NAME!	Homer Nearing .10
O CLAP YOUR HANDS TOGETHER	Christopher Thomas .12
LORD, THOU HAST BEEN FAVOURABLE	Christopher Thomas .12

TWO-PART SONGS

EVENING SONG	William Lester .12
LIFT UP YOUR HEADS, O YE GATES	Frank Lynes .10
LAMB OF GOD	Naumann-Mansfield .10
THE LORD'S PRAYER	Homer Nearing .12
O GOD, WHOSE PRESENCE GLOWS IN ALL	W. R. Voris .10
FIVE TWO-PART SONGS	Schmidt's Junior Choir Leaflets, No. 2 .25
Frank Lynes, Lift up your Heads, O ye Gates G. A. Grant-Schaefer, Blessed are the Pure in Heart Julius Röntgen, Cradle Song W. R. Voris, O God Whose Presence Glows in All Homer Nearing, The Lord's Prayer	

FOR UNISON AND MIXED CHOIRS COMBINED

BLOW, TRUMPETS, BLOW	F. A. Challinor .12
ONWARD, HEAR THE TRUMPET'S CALL	F. A. Challinor .12
HARK, HARK MY SOUL	Cuthbert Harris .10
COME, SING WITH HOLY GLADNESS	Cuthbert Harris .10
FOUR GLORIAS	Frank Lynes .10
SONG FOR FREE MEN	T. Carl Whitmer .10

PATRIOTIC CHORUSES FOR MASED VOICES

AMERICA TRIUMPHANT (SA)	Clifford Demarest .12
HYMN TO AMERICA (Unison, SA, or SAB)	Mrs. M. H. Gulesian .10
HYMN OF THE PILGRIMS (Unison)	Edward MacDowell .10
HYMN OF FAITH (Unison or mixed)	Edward MacDowell .10
OUR COLORS (SA)	Alice Mattulath .10
SONG FOR FREE MEN (Unison or mixed)	T. Carl Whitmer .10

CANTATAS FOR TREBLE VOICES

THE BEATITUDES (SA)	G. A. Grant-Schaefer .75
THE MINISTERING CHRIST (SA)	E. S. Hosmer .75

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Programs of Organ Recitals of the Month

Henry F. Seibert, New York City—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Dec. 1, Mr. Seibert performed these compositions: Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; "Song of Sorrow," Nevin; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Berceuse, Stebbins; Chorale Prelude, "How Bright Appears the Morning Star," Bach; "The Swan," Saint-Saens; "Will-o'-the-Wisp," Nevin; "Melody for the Bells of Berghall Church," Sibelius; "Finlandia," Sibelius.

Russell H. Miles, Urbana, Ill.—Professor Miles played the following program at the University of Illinois Sunday afternoon recital Dec. 1: Prelude and Fugue in F major, Buxtehude; Chorale Prelude, "Wer nur den lieben Gott lässt walten," Bach; Prelude in C minor, Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Venetian Serenade" and Theme, Variations and Fugue, Berwald.

William H. Barnes, Chicago—Dr. Barnes gave his annual recital for the University Guild of Evanston Dec. 16, playing this year on the new Casavant organ in Scott Hall, Northwestern University. His program consisted of: Cantabile, Franck; Variations on a "Noel," d'Aquin; Chorales, "Sleepers, Awake," "The Sheep May Safely Graze" and "From Heaven Above," Bach; Prelude to "The Coming of the King," Buck; "Bohemian Carol," Poister; "Christmas in Sicily," Yon; "Christmas," Foote.

Theodore Hunt, F.A.G.O., Danville, Ky.—Mr. Hunt of Centre College gave a recital at Asbury College, Wilmore, Ky., Nov. 9 with the assistance of Era Wilder Peniston, pianist. The program was made up as follows: Prelude and Fugue in B minor, Bach; "Vision," Rheinberger; Canon in B minor, Schumann; Pastorale, Franck; "Romance" and Scherzo from the Symphonic Piece for organ and piano, Clokey; Meditation, Klein; Intermezzo, Callaerts; "Legend of the Mountain," Karg-Elert; Toccata, Karg-Elert.

Claribel G. Thomson, Philadelphia, Pa.—One of three recitals she is playing this season was given by Miss Thomson at Swarthmore College, Swarthmore, Pa., the afternoon of Dec. 1. Her program was as follows: Chorale Prelude, "In dulci Jubilo," Bach; Pastorale, Roger-Ducasse; "Noel" and Variations, d'Aquin; "La Nativite," Langlais; Toccata on "Vom Himmel hoch," Edmundson.

Dec. 11 Miss Thomson gave a recital at the Church of St. Luke and the Epiphany, where she was a guest organist in a series of three pre-Christmas programs. Her offerings were: "Requiescat in Pace," Sowerby; "Noel," d'Aquin; Introduction, Passacaglia and Fugue, Willan; "La Nativite," Langlais; Toccata on "Vom Himmel hoch," Edmundson; Variations on "Marion," Claribel G. Thomson; Prelude and Fugue in G minor, Dupré.

Winifred Traynor Flanagan, Omaha, Neb.—Mrs. Flanagan, organist and director, assisted by St. Cecilia's Cathedral choir, gave the following program of Christmas music at the Joslyn Memorial Sunday afternoon, Dec. 22: Two Preludes on Christmas Carols of the Sixteenth Century, Boely; Carols from Lorraine, d'Aquin; "In dulci Jubilo," Bach; "Silent Night," Gruber-Kreckel; "Gesu Bambino," Yon.

Paul Pettinga, Urbana, Ill.—Mr. Pettinga of the University of Illinois musical faculty gave the dedicatory recital Dec. 17 on a two-manual Möller organ in the Sherman Street Reformed Church of Grand Rapids, Mich., playing: "Water Music" Suite, Handel; Toccata in the Dorian Mode, Bach; Chorale Preludes, "From Heaven Came the Angel Host," "In Thee Is Gladness" and "O Man, Bemoan Thy Fearful Sin," Bach; Fugue in E flat, Bach; "Es ist ein Ros' entsprungen," Brahms; "Noel Grand Jeu et Duo," d'Aquin; Christmas Cradle Song, arranged by Poister; Scherzo, Alain; "The Bells of Ste. Anne de Beaupre," Russell; "Romance sans Paroles," Bonnet; "Thou Art My Rock," Mueller; Toccata, Widor.

C. Harold Einecke, Grand Rapids, Mich.—For his twilight hour of organ music at the Park Congregational Church Dec. 1 Mr. Einecke chose these selections: "Variations de Concert," Bonnet; Chorale Preludes, "A Babe Is Born in Bethlehem," Bach, and "Behold, a Rose Is Blooming," Brahms; "Marche Champetre," Boex; A Carol Rhapsody on the Negro Spiritual

"Dere's a Star in de East," Stanley Saxton; Humoresque ("The Primitive Organ"), Yon; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "A Carpenter Is Born" (from "Apostolic Symphony"), Edmundson; "From Heaven Above to Earth I Come" (Toccata from "Christus Advenit"), Edmundson.

George M. Thompson, Greensboro, N. C.—In a recital at the Woman's College of the University of North Carolina Sunday afternoon, Nov. 17, Professor Thompson gave a program made up as follows: Canzona in the Mixolydian Mode, Gabrieli; Pavane for the Earl of Salisbury, Byrd; Pastorale ("Christmas Night"), from Eighth Concerto, Corelli; Chorale Prelude, "In Thee Is Gladness," Bach; Prelude and Fugue in E flat major ("St. Anne's"), Bach; Scherzo in E major, Widor; "Chant de Mai," Jongen; Menuet, Vienne; "Lied des Chrysanthemes," Bonnet; "Humoresque Fantastique," Edmundson; Overture, "Comes Autumn Time," Sowerby.

H. Wellington Stewart, Canton, N. Y.—At a vesper recital in Gunnison Chapel at St. Lawrence University Dec. 1 Mr. Stewart played: Pastoral Sonata, Rheinberger; Chorale Preludes, "On This Most Joyful Day," "A Babe Is Born in Bethlehem" and "Good Christian Men, Rejoice," Bach, and "A Rose Breaks into Bloom," Brahms; "The Nativity" (Passion Symphony), Dupré; "The Shepherds," Messiaen; "The March of the Magi," Dubois; Pastoral Dance, "On Christmas Night," Milford; "In dulci Jubilo," Karg-Elert.

In a recital Nov. 3 Mr. Stewart played the following numbers: Prelude and Fugue in E minor, Buxtehude; Chorale Prelude, "O God, Hear My Sighing," Krebs; "Benedictus," Reger; "A Fantasy," Darke; "The Reed-Grown Waters" and "The Sun's Evensong," Karg-Elert; Sixth Sonata, Mendelssohn.

Mrs. E. R. Trevorton, Miami, Fla.—The first recital on the Aeolian-Skinner organ that has just been installed in Cor Jesu Chapel at Barry College was given by Mrs. E. R. Trevorton Dec. 18 for the faculty, students and friends. The program included the works of three living American composers as follows: "Mountain Sketches" ("Jagged Peaks in the Starlight," "Wind in the Pines" and "Canyon Walls"), Joseph W. Clokey; "Silver Clouds," "In Solitude" and "Will-o'-the-Wisp," Gordon Balch Nevin; "The Wind and the Grass," "The Mist" and "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus, organist of the University of California at Los Angeles, presented this program at his recital Dec. 15: Chorale Preludes, "Dear Jesus, We Are Here" and "In dulci Jubilo," Bach; Toccata and Fugue in D minor, Bach; Christmas Fantasy, Arthur Foote; Pastoral Symphony and "Hallelujah Chorus," from "The Messiah," Handel.

Edgar Danby, Detroit, Mich.—The Detroit Institute of Arts presented Mr. Danby in a recital Dec. 3 at which he played: Prelude and Fugue in A minor, Bach; "Invocation," No. 3 ("Monstra Te esse Matrem"), Dallier; Scherzo from Fifth Sonata, Guilmant; Variations on a "Noel," Dupré; "Rhosymedre" ("Love-ly"), Vaughan Williams; Ballet, Debussy; "Impressions Gothiques" (Symphony No. 2), Edmundson; Andante, "Symphonie Pathétique," No. 6, Tchaikowsky; Toccata from Fifth Symphony, Widor.

Leta Gale, Colorado Springs, Colo.—Miss Gale, assistant organist at Colorado College, gave a recital Dec. 10 at Shove Memorial Chapel and her offerings consisted of the following: Chorale in A minor, Franck; Two Carol Preludes from Christmas Suite, No. 2, Garth Edmundson; "Variations sur un Noel," Dupré; "March of the Magi Kings," Dubois; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

John A. Glaser, New York City—Mr. Glaser played the following program Dec. 15 at the Church of Our Saviour, Brooklyn: "Divinum Mysterium," Martin; "In dulci Jubilo," Buxtehude; "O Sanctissima," Ore; "Silent Night," Black; "The Christ-child," Hailing; "The Shepherds' Carol," Chubb; "From Heaven Above," Pachelbel; Cradle Song, Hollins; "A Lovely Rose," Brahms-Holler; "Hallelujah Chorus," Handel.

Mr. Glaser will play the following selec-

tions at his Wednesday evening recitals of American compositions in January:

Jan. 8—Carl F. Mueller: "Ambrosian Prelude," "When Shadows Deepen" and Trilogy, "Hope, Faith and Love."

Jan. 15—R. S. Stoughton: "Dreams," "Within a Chinese Garden," "In Deepening Shadows" and "Dominus Vobiscum."

Jan. 22—Charles R. Cronham: "Night of Spring," "Grotesque" and Minuet.

Jan. 29—Gaston Dethier: Caprice, Prelude, Andante Grazioso and "Lied."

John Summers, Little Rock, Ark.—In a recital Sunday afternoon, Oct. 13, at his church, the First Methodist, Mr. Summers played these numbers: Trumpet Tune, Purcell; Andante, Stamitz; Vivace from Sonata 6, Bach; Pastorale in E major, Franck; Fourth Symphony, Widor; "Carillon," DeLamarter; Spring Song, Edmundson; "Ave Maria," Schubert; "Birdling," Grieg; "Dreams," McAmis; Toccata on "O Filii et Filiae," Farnam.

Robert Brawley, Chapel Hill, N. C.—A faculty recital was given Dec. 4 in Hill Music Hall by Mr. Brawley, instructor in organ in the department of music of the University of North Carolina and organist and director at the Episcopal Chapel of the Cross. Mr. Brawley played the following Bach compositions: Prelude and Fugue in E minor ("Cathedral"); Trio-Sonata No. 3 in D minor (Andante and Adagio e dolce); Little Fugue in G minor; Chorale Preludes, "The Day So Full of

Joy," "We All Believe in One God" and "Our Father in Heaven"; Fantasia and Fugue in C minor.

Mabel Zehner, Youngstown, Ohio—Miss Zehner, assisted by Miss Mary Huber, pianist, gave a recital in the Stambaugh Auditorium Nov. 10. Her numbers included: "Electa ut Sol," Dallier; "Come, Sweet Death," Bach; "The Tumult in the Praetorium," de Maleingreau; "Bells through the Trees," Edmundson; "The Squirrel," Weaver; "Rhapsodie Catalane," Bonnet; Concerto in A minor, Schumann (Miss Huber and Miss Zehner).

Betty Smith, Indianapolis, Ind.—Miss Smith was presented by her teacher, Dale Young, in a recital for the master's degree Dec. 10 at the Odeon. Her program consisted of the following: Trumpet Tune, Purcell; "Clair de Lune," Karg-Elert; "St. Anne's" Fugue, in E flat, Bach; "Ariel," Van Denman Thompson; Fantasia in A, Franck; Allegro Vivace from Fifth Symphony, Widor; Scherzo from Second Symphony, Vienne; Finale from First Symphony, Vienne.

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Three-Manual Dedicated in First Presbyterian Church of Fowler, with Los Angeles Man at Console—The Stop Specifications.

A new three-manual Kimball organ installed in the First Presbyterian Church of Fowler, Cal., was dedicated Sunday, Dec. 1. The dedicatory recital was played by Walter E. Hartley, F.A.G.O., director of the department of music at Occidental College, Los Angeles, and nationally known composer.

This organ has a drawknob console with remote control combination mechanism and the chimes are amplified through loud-speakers in the church tower. The specifications are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Concert Flute (from Choir), 8 ft., 73 notes.

Gemshorn (from Choir), 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Rauschquinte, 2 ranks, 122 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 8 ft., 21 tubular bells.
Tremolo.

SWELL ORGAN.

Echo Lieblich, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt (from Echo Lieblich), 8 ft., 73 notes.

Sallicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nazard (from Echo Lieblich), 2 1/2 ft., 61 notes.

Flageolet (from Echo Lieblich), 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Gemshorn, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (from Concert Flute), 4 ft., 73 notes.

Gemshorn (from Gemshorn), 4 ft., 73 notes.
Gemshorn Twelfth (from Gemshorn), 2 1/2 ft., 61 notes.
Gemshorn Fifteenth (from Gemshorn), 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Echo Lieblich (from Swell), 16 ft., 32 notes.
Octave (from Open Diapason), 8 ft., 32 notes.
Flute (from Bourdon), 8 ft., 32 notes.
Gemshorn (from Choir), 8 ft., 32 notes.
Stillgedeckt (from Swell), 8 ft., 32 notes.
Trombone (20 from Great Tromba), 16 ft., 12 pipes.
Chimes (from Great), 8 ft., 21 notes.

The total number of pipes is 1,536. Mr. Hartley's selections, which showed the resources of the instrument, included the following: Prelude in C minor, Bach; Chorale Preludes, "Jesu, Joy of Man's Desiring," "O Man, Lament Thy Grievous Fall" and "In dulci Jubilo," Bach; Allegro and Adagio from Sixth Symphony, Widor; Scherzo in G minor, Bossi; Prelude and Fugue in B flat, Bach; "Hymn of the Nuns," Wely; "Chanson," Barnes; "Melodia e Burlesca," Baldwin; Meditation, Sturges; Toccata, Fifth Symphony, Widor.

A daughter, Sara Dale, was born to Mr. and Mrs. Maurice Garabrant of Garden City, Long Island, Oct. 8. Mr. Garabrant is organist and master of the choristers at the Cathedral of the Incarnation and conductor of the Long Island Choral Society.

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OTTAWA RECITAL DEPARTURE FROM TRADITIONAL PROGRAM

A recital planned "as a complete break-away from the ordinary type of traditional recital" was given by Allanson Brown, F.R.C.O., at the large Dominion United Church in Ottawa, Ont., on the evening of Sunday, Nov. 24. The program was under the auspices of the Ottawa Center of the Canadian College of Organists. Mr. Brown is the president of that center.

Instead of beginning with Bach, Mr. Brown played as his opening selections three compositions of Purcell, whom he rates as "the greatest musician England has produced." The Purcell numbers were: Chaconne in F major, "Rondeau" and two Minuets. Then came five pieces by Couperin—Sarabande, "Les Tricoteuses," "Les Petites Moulins a Vent," "La Fleurie" and "Les Moissonneurs." The next group consisted of "An Advent Hymn," "A Christmas Hymn" and a Toccata by Boely, the brilliant French composer, pianist and organist, who lived from 1785 to 1858. The next number was quite new to organ recital audiences. It was Mr. Brown's own arrangement of the Overture to "Faniska" by Cherubini.

The remainder of this unusual program consisted of works of nineteenth and twentieth century composers and included: Berceuse and Pastorale, Vierne; "Une Larme" and "At the Village," Moussorgsky; "Legend" in C, Dvorak, and a brilliant Postlude by Norman Gilbert, a modern English writer.

Miss Margaret Arnold interspersed the organ numbers with three soprano solos. To enhance the understanding of the program by the congregation, Mr. Brown spoke before the performance, giving data on the composers and the pieces to be played.

This was the first of a series of such recitals. As the initial one drew a large audience, which enthusiastically expressed its appreciation, while the press of Ottawa gave the recital extended recognition, the conclusion is that Mr. Brown is making a contribution toward dispelling the apathy of the musical public toward the organ recital in the capital city of Canada.

Allanson Brown, F.R.C.O., F.C.C.O., a native of York, England, moved to Canada eight years ago when he was appointed to the post of organist and choir leader of the Dominion Church (United Church of Canada) in the capital city of the Dominion. At 13 years of age he took his first full church service, the organist having been called for active service.

Mr. Brown did elementary work under a local organist and was taught theory by his father. Sir E. C. Bairstow, organist of the world-famous Minster in York, trained him for the F.R.C.O. diploma, which he won when he was 24 years of age. Mr. Brown has several compositions to his credit, published chiefly by Gray, Schmidt and Ditson.

The Canadian College of Organists has honored Mr. Brown by conferring on him its fellowship *ad eundem statum*. He is chairman of the Ottawa Center of the C.C.O.

Guilmant Organ School Lectures.

Norman Coke-Jephcott will begin his course on junior choirs for the Guilmant Organ School in New York Thursday, Jan. 30. His lectures will be held in the choir room of the Cathedral of St. John the Divine and will be illustrated by the choir boys of the cathedral.

John McIntire gave his annual Christmas program of carols at the First Baptist Church of Denton, Tex., on the evening of Dec. 15. The choir and the girls' glee club sang traditional carols of many countries. Mr. McIntire played Le Begue's "Une Vierge Pucelle" as a prelude and the Christmas Pastorale of Pachelbel as the postlude.

Among contracts recently awarded to Henry Pilcher's Sons, Inc., are three in Virginia and North Carolina. Two of these are two-manual and three-manual organs for Wilmington, N. C., churches, and the third is a large two-manual to be installed in the Clarendon Methodist Church of Arlington, Va.

Easter Music

by

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Text by LORRAINE HUNTINGTON MILLER

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FOR HE IS RISEN

Text by ROBERT HILLYER

The text of this cantata, by a distinguished American poet, expresses the spiritual meaning of the Easter Festival in terms of joyous triumph over darkness. Though written several years ago, the music is considered among Mr. Clokey's finest achievements. It should be on the "discovery" list of every discriminating director. Arr. for mixed voices with antiphonal chorus of treble voices, with solos for all four voices. Piano-vocal score, \$0.75; special organ accompaniment, \$1.00.

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The next public meeting of the Hymn Society in New York will be marked by a recital by the Hampton Institute Quartet in James Chapel, Union Seminary, Monday, Jan. 27, at 8 o'clock. The quartet will sing four groups of Negro spirituals and Dr. Harry T. Burleigh will make an address on the origin and development of this significant music.

The meeting is designated as an official event of the American Guild of Organists at headquarters by Dr. Warner M. Hawkins, on behalf of the public meetings committee of the Guild. This is the first time the members of either of these two bodies have had such an educational opportunity of hearing these splendid singers in the traditional melodies of their race.

The same afternoon the Hymn Society holds its annual meeting and at 6 o'clock there will be the usual dinner of the society in the seminary. Announcements of the dinner will be mailed on request, and all organists and their friends are invited to hear the recital and address.

Reports of hymn festivals held recently continue to reach us from far and near. Two successful programs come from Georgia. The Georgia Chapter of the A.G.O. sponsored an appropriate service for Thanksgiving at Atlanta in St. Luke's Episcopal Church. The printed program contained the words only of fourteen well-known hymns, interspersed with Scripture and meditation, read by the clergy. Eight organists shared the service and solo playing.

On Sunday afternoon, Dec. 1, the Macon Chapter of the Guild sponsored a festival similar to that held by it last year, also in the only building in the city large enough to contain the congregation, the municipal auditorium. Thirty-two choirs took part, and there were 5,000 others present. In the list of choirs the following names happened to appear consecutively: Log Cabin Presbyterian, St. Joseph's Catholic, Macon Civic Chorus and Mercer Chapel choir. Nine Baptist, three Episcopal, five Methodist and four Presbyterian churches sent their choirs, and there were several local school and Y.M.C.A. choruses. A handsome six-page printed program contained the words only of all hymns to be used. This service was planned by a chapter that has only twenty members. Our congratulations to this chapter and its dean, Mrs. Hal C. King.

At Vincennes, Ind., four choirs combined in a simple but stately festival of hymns last Thanksgiving at St. John's Evangelical and Reformed Church, under

the direction of the organist, Mrs. T. B. Coulter.

Another type of festival was held at Epiphany Church, Washington, D. C., Dec. 1, conducted by Hugh Ross. The four hymns selected proved "by actual count to be new or unfamiliar to most of the congregation present." This represents a second phase in the development of hymn festivals. At first the hymns are apt to be those used in common by all the churches. On this occasion, however, says *The Inquirer*, the relationship of the tunes to material used by great church composers in various canticles was effectively illustrated. The choirs sang one or two chorales to a florid accompaniment by the organist, as provided by Bach. Such a service may not be possible everywhere, but original work in this direction has real value.

A good supply of hymn leaflets is still available for churches that wish to use other material for a festival than that found in their own hymnals. We have had numerous requests for the latest bulletin of the society, and will be glad to forward copies of it when an envelope is enclosed. The seventh paper of the society by Dr. Foote on the "Bay Psalm Book" can be obtained, as announced in the November DIAPASON. Inquiries for it are coming from ministers, organists and seminaries, as well as from libraries.

We hope that those interested will send us inquiries about the music or texts of hymns. These will be referred to competent authorities for reply.

R. L. McALL.

Theodore Hunt Takes Bride.

Miss Sarah Willard Beach, daughter of Mr. and Mrs. Charles Burr Beach of Dubuque, Iowa, and Theodore Alfred Hunt of Danville, Ky., son of Henry D. Hunt of Providence, R. I., and the late Mrs. Hunt, were married in Dubuque Dec. 22. Miss Beach is national student secretary of the Young Women's Christian Association, having responsibility for work in the colleges and universities of the north central states, with headquarters in Chicago. Mr. Hunt is head of the music department of Centre College of Kentucky and is director of the Danville Civic Chorus.

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Los Angeles Mourns Death of J. H. Rogers; Recitals by Bonnet

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Dec. 20.—In the passing of James Hotchkiss Rogers at the age of 83 America has lost one of its finest musicians. As organist, as teacher, as critic and as composer he leaves behind him a heritage of splendid works that will be felt for many years to come. I am sure that there is not a choir in the country that has not used some of his anthems, and if there is an organist in the land who has not some of his organ pieces in his library he should be ashamed of himself. Mr. Rogers had been living in Pasadena for the last few years and had endeared himself to all who came in contact with him.

A service in Mr. Rogers' memory was held in the First Presbyterian Church of Pasadena Dec. 2. The choir of the First Congregational Church, under the direction of Helen Wolf, sang, with Clarence D. Kellogg at the organ. Among the compositions of Mr. Rogers that were used were the first two movements of the E minor Sonata. The choir sang his "Asperges Me" and "O Salutaris." The song cycle "In Memoriam" was played as an organ solo and the most popular of his anthems, "Seek Him That Maketh the Seven Stars," was beautifully sung. The pastor of the church, the Rev. James Leishman, said in eulogy: "What a beautiful work Mr. Rogers has done to be a minister of music through a long life to the glory of God and for the moral, aesthetic and spiritual profit of all whose lives he touched!"

Joseph Bonnet drew a large audience at the First Congregational Church Dec. 1 and again in Redlands and Pomona the following days. Many organists heard all three recitals. To those of us who remember his really magnificent playing some twenty years ago there was a loss of fire and brilliance, but I have a feeling this was because the programs were not well built. In each case his encores found a bigger appeal with the audiences than the set programs. At Redlands he had to add four numbers and these brought down the house. When I thought of what the recitalist had gone through in his homeland during the past year I marveled that he could give so fine a performance.

At the vesper service Dec. 15 the choir of Immanuel Presbyterian Church, under the direction of Clarence Mader, gave the first performance of his Christmas cantata, "Make We Merry." There was an excellent attendance and the work seemed to give a great deal of pleasure. The composer has taken his text from one of the old "Christmas Plays." The music is attractive and I believe if the work were arranged as a pageant it could be made very effective. The choir sang the work splendidly and John Stewart at the organ was a tower of strength. Mr. Mader has brought this choir to a high state of excellence.

Over fifty performances of "The Messiah" have been advertised within the city limits, or perhaps I should say within twenty-five miles of the city. They will vary from excellent to frightfully bad and it is a great pity that the small choirs are not content to do a simple

Christmas cantata and do it well rather than try to imitate the big churches.

The new minister of music at the Pasadena First Methodist Church is George A. Lynn, who comes from Upper Montclair, N. J. Mr. Lynn is advertised not only as an organist and choirmaster, but as singer, orchestral conductor and nationally known composer.

At St. Luke's Episcopal Church in Long Beach the choir presented Gaul's "The Holy City" Dec. 1 under the direction of William Ripley Dorr. It was a first-rate performance and the tone of the boys was exceptionally good. The choir is celebrating its tenth anniversary.

PLYMOUTH CITY ORGANIST ENDS FORTY YEARS' SERVICE

Dr. Harry Moreton has retired from the post of city organist at Plymouth, England, apparently on the recommendation of the city council, as a war economy. Dr. Moreton has held the position for forty years, the London *Musical Times* reports, and has achieved a high reputation as a player, improviser and all-around musician. He has played every orchestral instrument except one—the cornet, which, he says, never appealed to him. A few weeks before his retirement he completed fifty-four years of service at St. Andrew's Church.

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RECITALS A SPECIALTY

'Who Is Who in Music' Gives Comprehensive View of Profession

"Who Is Who in Music," a biographical book of reference; published by the Lee Stern Press, Chicago.

"Who Is Who in Music" came from the presses in December and is a valuable encyclopedia of information of many kinds concerning music and musicians. As its title implies, there are biographies of those whose lives are devoted to the profession of music. These are concise and informative, and make the book a work of reference of first rank.

But these sketches are only a part of the contents. First there is a picture section which is indeed a fine gallery of notables, enabling the possessor of the book to become familiar not only with the record and accomplishments of those listed, but with their faces. Then there is an array of special articles on various instruments and music in different sections of the country, including surveys of musical activities in nearly every state and in foreign countries. In the musical instruments section one finds an article on "The Organ of Today" by Pietro Yon and a "History of the Organ" by George C. White. Mr. Yon makes the thought-provoking statement in his apotheosis to the instrument to which he is devoted that "doubtless the organ has cradled more distinguished musicians than all other instruments combined." Of critics of the organ he says: "They do not realize its vast capacities when compared with the symphony orchestra, which it surpasses in dynamic range and in infinite variety of musical tones." Mr. White's historical sketch is rather incomplete and "sketchy" in its listing of organ builders and of outstanding instruments in America.

Now to go on with the contents of the book: There are lists of musicians classified by the instruments they play or their work as vocalists. Even the accordionists and saxophone players are listed separately. And the "popular" musicians are separated from the classic as the sheep from the goats. "Choral Music in America" is the subject of an article by Noble Cain and Oscar A. Rauschbach writes on church music. To illustrate the comprehensiveness of the new volume it may be mentioned that there are among all the multiplicity of special essays such titles as: "America's Voice in Symphonic Music," by Leonard Lieblich; "Beating the Band," by Edwin Franko Goldman; "Music in the Films," by Bruno David Ussher; "Opera in America," by Pitts Sanborn, and approximately a hundred other titles equally calculated to attract immediate interest. We nearly forgot to mention that there are lists of musical critics, of musical periodicals, of choral societies, of radio stations and even of patrons of music.

Last, but by no means least, there is a master record catalogue, timely and up to date, which is a complete list of the recordings of domestic companies. This no doubt is, as claimed, a service never before available to the music-lover.

In view of all this the description of the new volume on its title page—"A Complete Presentation of the Musical Scene"—seems quite justified for this musical annual of 1941.

Responsible for the tremendous task this book represents is an editorial board of sixteen, supplemented with a list of fifty-seven contributors and contributing editors. On the editorial board the name most familiar to organists is that of Hugh Ross, while among the contributors are Sir Ernest MacMillan, Earl V. Moore, George C. White, Gardner Read and Pietro Yon.

With all its completeness, "Who Is Who" has the fault common to all such works of not having attained infallibility, and the omissions in the list of musicians in some instances are unfortunate.

Calvary Episcopal Church at Memphis, Tenn., was crowded, with chairs in the aisles, for the sixteenth annual rendition of the Advent and Christmas portions of Handel's "Messiah" Sunday evening, Dec. 15. Adolph Steuterman, F.A.G.O., organist and choirmaster, directed the choir, accompanied by an orchestra of twelve pieces, with his brother, Harry J. Steuterman, at the organ. The performance was broadcast.

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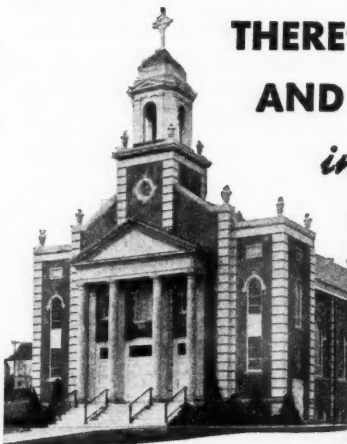
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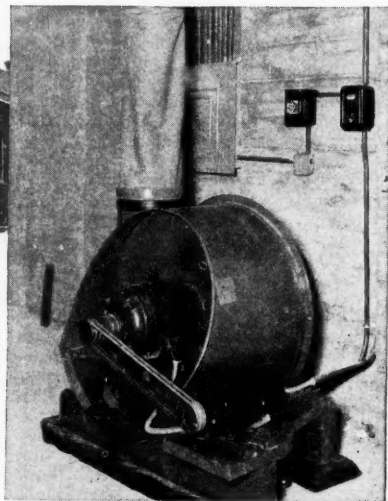
THERE'S A NEW CHURCH AND A NEW ORGOBLO in old WETHERSFIELD



Wethersfield, Connecticut, is an old New England town that dates back to early colonial history.

The Sacred Heart Parish has recently dedicated their new church, "Church of Corpus Christi." A new organ with a Spencer Orgoblo was included in the plans. Thus modern architecture and modern equipment combine to provide pleasure and comfort to the residents of this old New England parish for years to come.

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Harold W. Gilbert's Silver Anniversary as Choir School Head

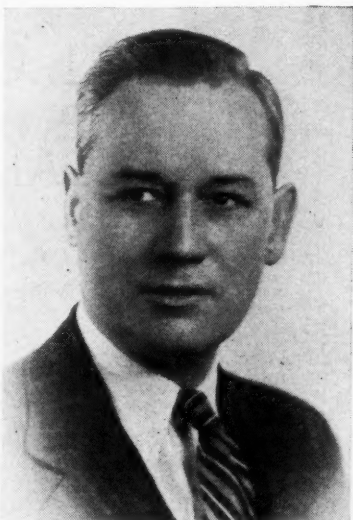
HAROLD W. GILBERT

Harold W. Gilbert's twenty-fifth anniversary as organist and choirmaster of St. Peter's Episcopal Church in Philadelphia and as headmaster of St. Peter's Choir School was observed on the evening of Dec. 6, when members of St. Peter's parish, the choir and alumni of the school joined in honoring Mr. Gilbert at a silver jubilee celebration in the parish-house. A purse and a gift of a more sentimental nature were presented to him as tokens of the high regard in which he is held.

Mr. Gilbert, himself a former choir boy at the Church of Our Saviour, Jenkintown, Pa., is a graduate of the University of Pennsylvania, where he received the degree of bachelor of music. During the world war he served as a bandsman in the American Expeditionary Force in France. Upon his return from overseas he settled down to make St. Peter's choir outstanding among choirs in the Philadelphia area and to put St. Peter's Choir School in the forefront of such schools in the United States. St. Peter's choir has been hailed by musical critics as the equal of the best European choirs that have toured this country, while educators have nothing but the highest praise for the scholastic standard the choir school has attained.

In the field of secular music also Mr. Gilbert has made his mark. When the Mendelssohn Club found itself without a conductor two years ago, Mr. Gilbert was chosen for the job. As a member of the Episcopal joint commission on revision of the hymnal, he had a great deal to do with editing the huge mass of material that passed through the commission's hands in the preparation of the book adopted at the last general convention. As musical director of "The Drama of Missions," both in Philadelphia and in Cincinnati in 1937, he added new laurels to his record. Much of the music for the production was composed by him. He directed a massed choir of 300 men and boys at the convention of the American Guild of Organists in Philadelphia in 1939.

St. Peter's Choir School has a tradition that goes back nearly 250 years, although it has been called St. Peter's only since 1834, when Bishop White, rector of the united congregations of Christ Church and St. Peter's, reorganized it and guided its course until his death two years later. From that time until 1903 the school was a parish day school for boys and girls of St. Peter's. During the rectorship of Dr. Nelson it became a day school for St. Peter's choir boys, for which special purpose it has been maintained ever since that time. The school today has an enrollment of fifty boys and a faculty of nine teachers. Boys about 8 years of age are enrolled in the fourth grade, the lowest in the school, and continue as students for six years until graduation. The policy is to require only average musical aptitude, but to demand exceptional scholarship. Experience has proved that boys with good mentality generally make good choir boys. In keeping with the purpose of the school the course of studies provides a place for careful instruction in the teachings of the church.



SCHANTZ WILL MODERNIZE AN INTERESTING OLD ORGAN

St. Mary's Catholic Church in Columbus, Ohio, of which Monsignor Edmund H. Burkley is pastor and I. A. Leinheuser organist, has awarded a contract to electrify and modernize its large pneumatic action Schuelke organ to A. J. Schantz, Sons & Co. of Orrville, Ohio. The instrument, though only a two-manual, has a total of thirty-three straight ranks of pipes, with six complete ranks in the pedal division. The organ was built in 1900. Mr. Leinheuser, organist and choirmaster of the church, considered it unnecessary to convert the organ into a three-manual because he believes a complete two-manual meets all the requirements of the Catholic service.

Harrison Wild Club Meets.

The Harrison Wild Organ Club held its monthly luncheon meeting Dec. 10 at the Central Y.W.C.A., Chicago. Dr. Helen Howe, head of the music department of the public school system of Chicago, was the guest speaker and Olive June Lacey, soprano, presented a group of three songs.

Special Service at Indianapolis.

On Sunday, Dec. 15, at the annual candle-light vesper service of Christmas music, Dale W. Young, organist and choirmaster of Zion Evangelical Church, Indianapolis, Ind., presented the Christmas portion of Handel's "Messiah." Prominent soloists assisted the senior choir of fifty-five voices.

Bank in Kentucky Has Organ Music Daily for Customers and Staff

From Pikeville, Ky., comes a United Press dispatch, which has been published in various newspapers, telling of a bank which is believed to be the only one in the United States which has an organ and chimes to provide music for the benefit and pleasure of its customers and employees. According to the interesting story, John M. Yost has come to the conclusion after several years of trial, "that music and religion are good partners in the banking business." Mr. Yost is vice-president and cashier of the First National Bank of Pikeville.

The music in the bank is amplified by a public address system and can be heard out in the rugged countryside. Every morning at 8:30—a half-hour before the bank's doors open—employees meet for a brief religious service, opened with a hymn and Scripture reading. There is usually another song or two and then some poetry or an inspirational talk. The daily service usually is concluded with a discussion of current events.

"These little meetings seem to do something that makes us all feel better and more like going through the day's work," one employee remarked.

Banker Yost believes it is good business and keeps employees cheerful. Besides, he points out, the townspeople enjoy the organ music and chimes.

But the pipe organ is not all, as the bank also owns two acres of land, devoted almost exclusively to a fine flower garden. Blossoms brighten the institution's interior and dozens of blooms are sent regularly to churches and hospitals. The bank also holds regular flower shows in its lobby.

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